DOCUMENT RESUME

ED 225 572 IR 050 052

AUTHOR	Pease, Edward
TITLE	Researching Theatrical Dance. A Guide to Basic Collections, Bibliographies, Reference Books, Serials, Historical Surveys, Manuals, Special Studies, Films, Addresses, and Other Essentials; Primarily as Related to Theatrical Dance.
PUB DATE	82
NOTE	103p.; For related document, see ED 184 546.
PUB TYPE	Guides - General (050) -- Reference Materials - Bibliographies (131)
EDRS PRICE	MF01/PC05 Plus Postage.
DESCRIPTORS	Annotated Bibliographies; *Dance; *History; Information Seeking; *Information Sources; Library Materials; Nonprint Media; Primary Sources: Publications; Reference Materials; Research Tools; Resource Materials

ABSTRACT

Intended for dance teachers, dance students, scholars from other fields, and novice researchers, this handbook comprises a brief discussion of research methods, especially as applied to short-term student projects, and an extensive annotated bibliography on the history of theatrical dance. The bibliography is divided into 20 sections, each listing a different type of information resource for research into dance history. The sections include libraries and archives; bibliographies, periodical guides, and catalogs; serials; historical and biographical dictionaries; dictionaries of terms; anthropological studies; textbooks including historical surveys, coursebooks, text anthologies, and introductions for laypersons; biographical histories; studies of specific historical periods; studies of national or ethnic traditions; major articles dealing with national or ethnic traditions; histories of different genres; general manuals and treatises; manuals, treatises, and primary sources of information for specific chronological periods from pre-17th century to the present; studies of specific roles; studies of esthetics and criticism; selected studies of related arts; special studies of historical periods within particular geographical areas; audiovisual resources; and addresses for major organizations, publishers, and dealers involved with materials on the history of theatrical dance. Cross references are provided at the head of some of the sections, and resources of major importance are indicated. (ESR)

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RESEARCHING THEATRICAL DANCE

A Guide to Basic Collections, Bibliographies, Reference Books, Serials, Historical Surveys, Manuals, Special Studies, Films, Addresses, and Other Essentials; Primarily as Related to Theatrical Dance

BY

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1982

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"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

To my wife, Betty and my daughter, Rebecca Crane, both of whom helped with this project and much else.

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PREFACE

The Nature and Scope of the Guide

At present, nearly all dance history bibliographies are either quite specialized or out of date. The major exception is the New York Public Library's splendid *Dictionary Catalog of the Dance Collection* (see "Bibliographies"), but the latter is so vast and unselective that even advanced students can become disoriented by its wealth of material.

Thus *Researching Theatrical Dance* is intended to be a handbook for novice researchers such as dance teachers and students who desire to broaden their historical knowledge of the art, scholars from other fields who need basic information, and perhaps laymen who want to read up on the dances they see in the theatre and on television. Accordingly, I have greatly curtailed the number of primary sources, materials in foreign languages, and periodical literature, in order that beginning researchers and more casual readers are not overwhelmed. Likewise, certain areas are not much represented, among them dance education and physiology, popular and recreational dance; also biographies of current performers. For as suggested in the subtitle of the book, the main concern is theatrical dance, and beyond that I do confess a personal inclination toward (and considerably more knowledge of) the dance as a serious choreographic art as opposed to its use as an amusement or decorative addendum to some other art form or as a cultish following of celebrity dancers. On the other hand, I have included some basic items on arts related to the dance and at least a general bibliographic access to those fields of dance scholarship which I have undoubtedly slighted.

In addition to the table of contents, I have tried to simplify the use of this guide by supplying cross-references at the heads of some sections. Also, there is some annotation and asterisks to draw the eye to items of major importance.

Over the past decade or so, research in general has taken on some radically new dimensions, and there are clear indications that it will continue to do so. In most fields, the investigative process has become vastly more complex. This results from a number of factors, including the employment of computer technology and more elaborate microform processes, the availability of many new bibliographies and other reference works; also the very considerable and decidedly unsettling expansion of knowledge itself.

Thus it is disconcerting, especially to the beginner, that within the field of dance historiography we still have no major treatise on research methods. Accordingly, it seems appropriate that the following introduction summarize at least the most basic of such procedures, especially as they apply to short-term student projects. (It goes without saying that a professionally-conceived book is greatly needed here.)

Acknowledgments

I should like to thank the Faculty Research Committee of Western Kentucky University for awarding me a grant to complete this project in New York at the Library and Museum of the Performing Arts, Lincoln Center, and to my immediate superiors, Wayne Hobbs and Robert Mounce, for allowing me some released time from teaching.

Eileen Cohen and Robert Turek of the University Library were ultra-efficient in obtaining some rare items through interlibrary loan. Likewise, librarians Boyd Childress and Elizabeth Cossey were most helpful. William and Beverly Leonard, James Brown, Jackson Kessler, and Loren Ruff (all members of the WKU Theatre Faculty) gave useful advice.

INTRODUCTION: CARRYING OUT AN INVESTIGATION

Some Elementary Considerations

(1) The Choice of a research subject is a crucial issue. The goal of the truly professional researcher is to make a real contribution to the sum of human knowledge. Thus actual publications, whether they are theses, dissertations, books, articles, editions, or audio-visual documents, should contain some original material of either a factual or a critical nature. This is why a truly conscientious investigator quite early on surveys the published related literature as thoroughly as possible. If his subject turns out to be a duplication, he'll then pursue a related area or scrap the project entirely.

However, student term papers and class reports are usually more modest in scope and purpose. Mainly they increase a student's knowledge of a given area and are practice in the investigative process. When shared with a class (the seminar) they are an alternative to the teacher's lectures. Yet, within the narrow parameters of a semester project or even a simple oral report, honesty and thoroughness are fundamental virtues.

Also, researchers at all levels need to ask themselves several crucial questions regarding the topic. For one thing, decide whether or not you have the proper skills and attitudes to investigate the subject. Some topics will be out of the question because they require various technical and linguistic abilities which the researcher lacks. For example, if you are going to do a high-quality investigation of Auguste Bournonville's ballets, you'll need a thorough knowledge of both the Bournonville technique and the Danish language.

Also the researcher needs to have a reasonably objective, unbiased attitude toward his subject or at least be flexible and methodical enough to set aside prejudice.

Consider as well such purely logistic matters as the amount of time you'll need, the expense of the project, and the availability of materials. Although almost any research is possible if you have the proper qualifications as well as the money and time required for interlibrary loan, microfilms, and travel, a big, difficult topic is rarely appropriate for a term paper or class report.

It follows that almost always the beginning researcher needs to restrict his topic far more than he realizes. Choose something sufficiently modest that you can treat it with considerable thoroughness using locally available resources. Otherwise you'll almost inevitably turn out a disorderly and superficial paper. Even thesis and dissertation topics, though broader, need to be kept within reasonable bounds.

If you take great pains to title your research properly, this alone tends to clarify its scope, but beyond this you should write a paragraph synopsis and a basic outline (both subject to revision) during the very early stages of your work.

(2) The essence of research is method. The true researcher has penchant for order, for system, and also for completeness

One of the most elementary principles is to use cards (not sheets of paper nor notebooks) for compiling your bibliography and also for all note taking--a single card (or set of cards clipped together) for each item. Record all library call numbers on the bibliography cards (in one location) in order that you can go directly to your sources when you are ready to extract material from them. List the full name of the author (last name first) and complete title, as well as basic imprint data (place of publication, publisher, date, number of pages). For periodical articles, include as well the title of the journal, the date, volume number, and pages on which the article occurs. On the note cards, always cite sources meticulously (including the exact page numbers), and as soon as possible try to classify and label the information. All direct quotes should be identified as such on the cards.

Method also implies that eventually there must be a really thorough outlining of the material (usually more than once as the research develops) plus multiple revisions and proofings of the paper; also generous documentation, (i.e., footnotes and bibliography). The latter are virtually mandatory for a true scholarly report, inasmuch as they provide the reader access to sources, thus allowing him to check out the data on which the study is based. They can supply additional information as well.

There is also considerable merit in using standard form for the text and the scholarly apparatus. For such purposes, most American researchers, professional organizations, and universities employ either Kate L. Turabian's A Manual for Writers (Chicago: University of Chicago Press, 4th ed., 1973) or Modern Language Association's *MLA Handbook* (New York: Modern Language Association, 1977), though there are quite legitimate alternatives to these.

(3) *As much as is practicable, the subject should be investigated in depth*. The professional tries to be really exhaustive in searching out information, while the student should be as thorough as possible within the limitations of time, resources, and the like. Even the most elementary student report should be based on at least a half-dozen *good* sources.

Collection of data requires "search strategy," which is a vast subject. At the most basic level, it involves a shelf search and the use of the card catalogue (or microfiche equivalent) in the local library, but beyond this one accumulates bibliography from books, articles, encyclopedias, published bibliographies, periodical indices, and several other devices. The fledgling dance historian should be aware that visual materials such as movie films, video-cassettes and still photos are also quite legitimate sources, as are musical recordings and interview tapes. Again the great New York Public Library *Dictionary Catalog of the Dance Collection* is our single most valuable research tool, once one gets accustomed to it, and obviously I intend that this bibliography will be of some help, especially to the novice researcher.

(4) *Throughout the research* (and especially before committing anything to the actual report) *one must evaluate the data*. This verification of material is one of the most difficult tasks of any investigator, however experienced.

Unfortunately the problem is compounded by the fact that dance history, being a very young discipline, abounds in low-grade laymen's introductions, inconsequential photo-essays of dancers and companies, and numerous other travesties. Thus, to get at the real truth, one often needs to dig back to primary sources. Be aware also that the better modern studies will usually have formal documentation. At the very least, such apparatus indicates some seriousness of intent. Also try to check out the author's reputation, and in the case of modern publications (as opposed to prime sources) give priority to those which are recent. Then above all, pay serious attention to the quality of the writing. Crude or disorderly prose is usually indicative of muddled thinking or poor scholarship.

(5) Pursuing the latter issue, there is in fact an inseparable, organic relationship between investigation and writing, inasmuch as the conceptual experience of scholarship is mainly a verbal process, whether we are reading (data gathering) or writing (i.e., composing and documenting the results).

Some of the craftsmanship of writing can be learned from courses in composition and from texts designed for them. One of the best of the latter is the Legget, Mead, and Charvat Prentice-Hall Handbook for Writers (Englewood Cliffs, NJ: Prentice-Hall, 7th ed., 1977), which also has some good material on data gathering and the like. Jacques Barzun and Henry Graff's The Modern Researcher (New York: Harcourt Brace Jovanovich. 3rd edition, 1977) is an extremely informative treatise on both historical research and writing.

Yet I'm reasonably sure that there is a special instinctive gift for writing which no amount of study, formal or otherwise, can actually develop. At most one can only hope to nurture inborn talent.

Furthermore, I suspect that formal instruction in composition is not nearly as important as reading. Only those who assimilate very substantial amounts of quality prose have even a hope of writing well. Otherwise there is never a proper model. Such readings are ideally both broad and specialized. Certainly the more a humanistic scholar knows about the general scope of cultural and intellectual history the better, though thorough command of the major discipline is also essential.

Within the field of dance history, I recommend the writings of such artist-scholars as Selma Jeanne Cohen, Ivor Guest, Lincoln Kirstein, Arlene Croce, Horst Koegler, Erik Aschengreen, and David Vaughan, though there are others probably just as important.

Note how these and other superior authors employ a somewhat formal tone (definitely "proper English") and also show a concern for the esthetic appeal of languages, yet are precise, direct, and unpretentious. Also their material is extremely well organized--usually in chapters, subdivisions, paragraphs and sentences--each of which has about it a sense of unity. Observe that there is a seamless flow throughout, due to the skillful use of transitions and also the logic of the presentation. Furthermore, most of the material is cast in the author's own language, though an occasional direct quotation (duly acknowledged) is used if it is appropriate and forceful.

It hardly need be said that plagiarism (literary thievery) is not only dishonest, it does not contribute a whit to human knowledge. Also, revision and proofing are essential.

(6) Finally, the best scholarship tends to use the best available data creatively. As you read the really quality dance history researches and those from other areas, by all means be aware that they do indeed result from much patience and effort. Yet beyond the gathering, sifting, and organizing of raw information, skilled professional researchers often work at a higher level. They tend to synthesize and interpret data, thus bringing to bear the intuitive and critical insights which they have been formulating, often subconsciously, throughout the project. At this point, we move beyond strictly descriptive scholarship toward the art of writing.

Of course not all research reports require or even allow this subjective dimension. It is most conspicuous in style studies but much less apparent or totally absent in reference research, purely objective history, and empirical (scientific) reports. Furthermore, students (especially undergraduates) are counselled to stay close to the facts. For the most part, subjective judgments are best left to the experienced researcher.

Some Other Basic Information

Within the Library of Congress cataloging system, dance is allocated the GV 1580-1799 cyphers, within the larger area, "Physical Education."

Should you be working in a library which uses the older Dewey Decimal System, then look mainly within the 792's ("Theatre" section) and the 793's ("Indoor Games and Amusements").

If you want to buy a book, seek it out in Books in Print and Paperbound Books in Print. These list most books currently for sale on the U.S. retail market. In both, publishers and current prices are cited under the individual entries, with addresses of publishers at the end of each set. Virtually all libraries and bookstores carry the most recent issues.

Should you want to subscribe to a periodical, look for buyer information just inside the cover of a copy, or in lieu of this, ask a librarian to show you the most current issue of Ulrich's International Periodicals Directory. The "Dance" section within the latter will probably have what you need.

As collegiate classes in English composition are helpful to the aspiring researcher, so introductory courses in library science can teach one much about resources and methodology. And with recent and important developments in computer-based research, it is important to gain some knowledge of its potential.

Interlibrary Loan

This service allows one to acquire materials by mail from other institutions. Mainly it is a reciprocal arrangement among American college and university libraries. Though often slow and uncertain, it can be considerably less expensive and otherwise more convenient than trips to other libraries, especially if the researcher has a clear idea of what resources he wishes to borrow. He then takes requests to his own library and leaves them with the official in charge of arranging loans. Precise, reasonably complete bibliographic citations are important, and it is helpful if the scholar can name libraries owning the materials. In due course (usually within a month) the materials will probably arrive. Borrowing libraries sometimes pay costs involved or sometimes the scholar pays, but usually the sum is nominal. Typically, published books are mailed to the borrowing institution, where the researcher is allowed to work with them for several days. Articles and prime sources are sent out in Xerox copies, which the scholar is usually allowed to keep.

Acquiring Materials from Abroad

Very rarely will a foreign library send any actual sources to an American institution, much less to a private individual. Instead, the institution or scholar is obliged to negotiate the purchase of film copies, which for the most part are still sent over on the old 35 mm reel-to-reel microfilm.

In order to secure a film, first write a letter of inquiry to the foreign library, if possible using some institutional letterhead and whatever vocational title you may have ("graduate student" even). The letter should be addressed to the head librarian, by his actual name if this is available. Tell the official quite specifically what you want; then ask about availability and price. It is acceptable to write the letter in English, but as a courtesy enclose some international reply coupons, which can be purchased at most major post offices.

Eventually you'll get a reply, but nearly always in the language of the librarian. Usually the film can be supplied, though for a not inconsiderable fee in these inflationary times. The price will be quoted in the currency of the vender, which requires that you call a bank for the current exchange rate.

Then you can order the film, enclosing a dollar-currency personal check. (International money orders can be bought at main post offices, but they are rarely necessary.) The entire procedure, letter of inquiry through the arrival of the film, can take six months or so, and the price is often exorbitant; yet working from microfilm is obviously less complicated and expensive than visiting libraries abroad. Be aware, however, that some films are not entirely decipherable, especially those of manuscripts. Also the examining of films with microfilm readers can cause considerable eye strain. Sometimes it is better to have photo-print enlargements made of at least the important frames.

Undertaking Research Abroad

If you plan to use foreign libraries, or even some of the more exclusive American ones, you should anticipate possible difficulties. E.g., some libraries abroad have short, irregular hours, and even getting admitted can be a problem. Thus, well in advance of your trip always write a formal letter of inquiry to the chief administrator of the collection. Again, use letterhead and your title; also enclose reply coupons. Let the official know specifically when you'd like to visit and what you want to examine. Chances are that his response will be favorable. By all means keep the letter of reply, as it can be a real door opener when you arrive at the library. It is also a good idea to carry with you one or more letters of introduction: from a major professor, university administrator or well-known scholar.

I. LIBRARIES AND ARCHIVES

Principal Cross-references:

Centre Internationale de Recherche Scientifique. *Bibliothèques et Musées des Arts du Spectacle* (Reference Books)

Brinson. *Background to European Ballet* (Reference Books)

Clarke and Vaughan. *The Encyclopedia of Dance and Ballet*. "Archives and Museums" (Reference Books)

Mueller. *Films on Ballet and Modern Dance*. Section on film rental collections (Audio-Visual Resources)

Dance Research Journal (Serials) Frequent announcements.

Jacobson, Sally and Eric. *The Dance Horizons Travel Guide* (Reference Books)

New York Public Library *Dictionary Catalog of the Dance Collection* (Bibliographies)

Austin, Texas. Hoblitzelle Theatre Arts Library, Harry Ransom Center of the University of Texas.
Contains a number of dance history items, including some primary sources.

Berkeley, California. The University of California Library.

*Cambridge, Massachusetts. Harvard University Theatre Collection.
Contains a number of important dance items, including the Stepanov score collection of Nikolas Sergeyev and a portion of Lincoln Kirstein's former materials.

Cincinnati, Ohio. Corbett Pavillion, University of Cincinnati Music Library.
Contains about 500 items from the personal library of Anatole Chujoy, plus other basic materials.

Cologne (Köln). Das Tanzarchiv, Institut für Bühnentanz (Dance Archive of the Institute for Theatrical Dance)
Major collection of European and ethnic materials.

Columbus, Ohio. Ohio State University Library.

*Copenhagen. Library of the Royla Theatre (Det Kongelige Teaters Bibliotek), Købenlavns Universitets Teaterhistoriske Institut.
Especially rich in Bournonville material, as is subsequent collection.

*Copenhagen. Theatre Museum (Theaterhistorisk Museum).

East St. Louis, Illinois. Performing Arts Training Center of Southern Illinois University and Carbondale, Illinois, SIU, Main Campus.
Katherine Dunham Collection of ethnic dance materials and musical instruments.

Gainesville, Florida. University of Florida Library.
Extensive material on contemporary dance.

Göttingen. Institute for Research Films (Institut für den Wissenschaftlichen Film)
Contains many non-European documentary dance films.

The Hague. Netherlands Documentation for the Dance (Stichting Centraal Dansberaad).

Hartford, Connecticut. Wadsworth Atheneum
Contains the Lifar Collection of Diaghilev Ballet designs, plus much else.

*Leipzig. Das Deutsche Tanzarchiv beim Institut für Volkskunstforschung beim Zentralhaus für Kulturarbeit.
Has helped produce a bibliography of nearly all German books and articles on dance.
See the Kurt Petermann Tanzbibliographie in the "Bibliographies" section.

*London. The British Museum.
Dance materials are mainly in the British Library (access via the Reading Room). Many of the dance materials catalogued by C. W. Beaumont in his Bibliography of Dancing (1929). (See the "Bibliographies" section.)
Collection scheduled for relocation in the new British Library to the south.

London. The Royal Academy of Dancing, Library.
Among the more valuable holdings are items from the personal library of P.J.S. Richardson. Regarding the latter, see I. K. Fletcher's Bibliographical Descriptions of Forty Rare Books. (Section, "Bibliographies")

London. Theatre Museum, Archives of the Dance.
A division of the Victoria and Albert Museum.
The Archives contains numerous press cuttings, programs, and musical scores; also the Ashley Dukes-Rambert print collection.
Scheduled to be moved to Floral Market, Covent Garden.

Milan. Museo Teatrale alla Scala.
Rich in material on the Italian ballet.

New York. Dance Notation Bureau.
The chief purpose of this institution is to foster the Labanotation and Labananalysis systems of Rudolf Laban and to build an archive of dances recorded in Labanotation.

**New York Public Library at Lincoln Center. Library and Museum of the Performing Arts.

Of foremost significance for dance historians is the Dance Collection,which is on the third floor. Assembled under the guidance of Genevieve Oswald, it is probably the finest in the world. It contains well over 30,000 books, 6,000 prints, 200,000 still photos, 150,000 programs, 60,000 manuscripts, and numerous films and tapes. Among "special collections" are those dealing with Duncan, Denishawn, Diaghilev, Holm, and Asian Dance.

Of vast importance is its chief publication, Dictionary Catalog of the Dance Collection (listed under "Bibliographies"). A useful early history of this collection is in the Chujoy and Manchester Dance Encyclopedia under "Dance Collection, New York Public Library."

Also on the third floor are the Theatre Collection, the Music Collection, and the Archives of Recorded Sound. These, along with the Dance Collection, constitute the Research Center of the Library and Museum.

On the first floor is a general circulation collection comprised of books, scores, journals and recordings. It covers all of the performing arts. Although it is intended for laymen (and has no administrative relationship to the Research Center), it is worth consulting. For one thing, materials are often more accessible. Also most items can be checked out. Bibliographic access is through the New York Public Library's publication, The Branch Libraries (1979, plus frequent supplements).

In addition, the Museum has a sales shop carrying both Museum publications and other materials, a children's center, several galleries, a small auditorium, and facilities for listening to recordings.

Those visiting the Library and Museum will find that it is a quiet, comfortable place to work and that the staff is well trained and helpful. Also the various collections are carefully organized. However, each does have its own cataloging system. That of the Dance Collection is explained just inside the cover of each volume of its Dictionary Catalog. The general circulation collection uses the Dewey Decimal System.

Paris. Bibliothèque de l'Arsenal.
The Theatre Collection contains ballet material from the 17th and 18th centuries, the Collection Rondel of Ballets Russes and 20th-century French press cuttings, still photographs, posters, and programs; and the Farina Mime Collection.

Paris. Bibliothèque Nationale.
The national library of France. Comparable to our Library of Congress.

*Paris. Théatre Nationale de l'Opéra (The Paris Opera), Musée de l'Opèra and Bibleothèque.
This collection is especially rich in musical scores of French ballets and operas. Also it contains much dance history material, including some of Rolf de Maré's Archives Internationales de la Danse, as well as indigenous material and special collections on Pavlova and Diaghilev.

*Rochester, New York. University of Rochester, Instructional Media Center, Dance Film Archive. Outstanding collection of dance films and audio-visual cassettes assembled by John Mueller.

Salzburg. The University of Salzburg Musicology Library.
Presumably destined to have the Frederica Derra de Moroda collection, which is rich in early ballet books and prints. Until her death in the spring of 1978, Derra de Moroda resided in Salzburg, where she maintained her holdings privately.

Stockholm Film House. Dansmuseet (Dance Museum).
Especially rich in ethnic materials, including many films and videotapes. Also contains collections of Diaghilev and his successors, Les Ballets Suédois, Kurt Jooss, and European modern dance.

Stuttgart. Württembergische Landesbibliothek, Ballet Collection.
Comprised mainly of the Doris Niles and Serge Leslie book collection. See the catalogue of Leslie and Beaumont, under "Bibliographies."

Vienna. Library of the Institute for Theatre Studies, Vienna University (Institut für Theaterwissenschaft an der Universität Wien).
Vienna, I.

Vienna. Theatre Collection of the Austrian National Library (Theatersammlung des Österreichische Nationalbibliothek).

Washington, D. C. Kennedy Center Performing Arts Library.

*Washington, D. C. The Library of Congress.
This, our national library, has considerable dance materials, including copies of most books on dance published in the United States.

Washington, D. C. The Smithsonian Institution.
A national museum complex which has some important materials, mainly on the American dance, though there is no special collection nor curator.

Waterloo, Ontario. University of Waterloo Library.
The Rare Dance Book Collection.
Contains some extremely rare and valuable items from the Renaissance through the 20th century.

II. BIBLIOGRAPHIES, PERIDICAL GUIDES, CATALOGUES

N.B. Do not neglect New York Public Library Dictionary Catalog of the Dance Collection.

Principal cross-references in addition to the above:

Congress on Research in Dance, Dance Research Journal and CORD Research Annual (under Serials) are very valuable for current citations and special bibliographies.

Koegler. Concise Oxford Dictionary of Ballet (Reference Books)

Cohen. Dance as a Theatre Art(Broadly-based Histories)

Clarke and Vaughan. The Encyclopedia of Dance and Ballet (Reference Books)

Enciclopedia dello Spettacolo (Reference Books)

Winter. The Pre-Romantic Ballet (Histories or Studies of Periods) Many early items.

Kochno. Le Ballet (Histories or Studies of National Traditions) Contains rare French citations.

Derra de Moroda. "Choreographie" (18th Centruy European Dance) Rare early items cited.

Attitudes and Arabesques (Serials) is a monthly guide to the contents of some dance periodicals and other publications.

Beaumont, Cyril(ed.). A Bibliography of the Dance Collection of Doris Niles and Serge Leslie. Part I, A-K. Annotated by Serge Leslie, London: C. W. Beaumont, 1966.
Part II, L-Z. Annotated by Serge Leslie, London: C. W. Beaumont, 1969. Catalogue of an outstanding private collection which is now the foundation of the Stuttgart ballet collection.
Part III, (Supplement). London: C. W. Beaumont, 1974.

Beaumont, Cyril. A Bibliography of Dancing.
London: The Dancing Times, 1929. Reprint New York: Blom, 1963. A Guide to the dance materials in the British Museum. Obviously out of date but still worth consulting. For a number of corrections, see I. K. Fletcher's Bibliographical Descriptions listed in this same section.

Belknap, Sara Yancey. *Guide to Dance Periodicals: An Analytical Index of Articles*. Metuchen, New Jersey: Scarecrow Press, 1951-1962. 10 vols.
Quite excellent for its time and still of value but, if possible, consult as well the New York Public Library *Dictionary Catalog*.

Belknap, Sara Yancey. *Guide to the Performing Arts*. Metuchen, New Jersey: Scarecrow Press, 1965—.
This periodical index absorbs the *Guide to Dance Periodicals*, though a number of journals formerly covered have been dropped. Of limited value.

**Cohen, Selma Jeanne. "Dance as a Theatre Art: An Updated Bibliography." *Dance Research Journal*, Fall, 1980.
An excellent short bibliography.

Cohen, Selma Jeanne and Stone, Rosalie. "Selective Bibliography of Dance Books: Ballet Stories, Music, Costume, and Decor." *Dance Magazine*, March-May, 1961. "Selective Bibliography of Dance Books: Criticism." *Dance Magazine*, June, 1961.

Drewal, Margaret. *Sources on African and African-Related Dance*. New York: American Dance Guild, 1974.

Duncan, Elmer H. (ed.) "Bibliography for Aesthetics and Related Fields." *Journal of Aesthetics and Art Criticism*, vol. 28, 1970-vol. 32, 1974. Dance sources contributed by Juana Laban.

**Fletcher, Ifan Kyrle. *Bibliographical Descriptions of Forty Rare Books Relating to the Art of Dancing in the Collection of P.J.S. Richardson, O.B.E.* London: The Dancing Times, 1954. Reprint London: Dance Books Ltd. 1977.
Describes several extremely rare items and has other useful information about the forty prime sources, which date from ca. 1450-1807. Cites a number of errors in Beaumont's, *A Bibliography of Dancing*. The materials are now in the library of the Royal Academy of Dancing, London, or the British Museum.

*Forrester, Felicitée Sheila. *Ballet in England: A Bibliography and a Survey c. 1700-June 1966*. London: The Library Association, 1968.
A valuable if little-known volume. Organized by categories, e.g. "Publishing and Bibliography," "Encyclopedias, Dictionaries, and Yearbooks," "General Works," etc. Related arts, such as music, costume, film, and television are included. There is a section on archives and collections in England. Some of the material has international significance.

Frisbie, Charlotte Johnson. *Music and Dance Research of Southwestern United States Indians: Past Trends, Present Activities, and Suggestions for Future Research*. Detroit: Information Coordinators, Inc., 1977. (Detroit Studies in Music Bibliography No. 36.)

Guest, Ivor. *Ballet: An Exhibition of Books, MSS, Playbills, Prints, etc., Illustrating the Development of the Art From Its Origins Until Modern Times*. London, 1958.
The official catalogue of the exhibition, which was held at National Book League, London, November 7, 1957 till January 4, 1958.

Guilmette, Pierre. *Bibliographie de la Danse Théatrale au Canada*. Ottawa: Bibliothèque Nationale du Canada, 1970.

Hanna, Judith Lynne. *The Anthropology of Dance: a Selective Bibliography*. Richardson, Texas: University of Texas at Dallas-School of Arts and Humanities, 1976.

Hungerland, Helmut (ed.). "Selective Current Bibliography for Aesthetics and Related Fields." *Journal of Aesthetics and Art Criticism*, vol. 22, 1964 to vol. 27, 1969.
Includes some dance items.

Johnson, Thomas J. *Review and Index to Research Relevant to Aesthetic Education*, 1900-1968. St. Ann, MO: CEMREL, Inc., 1970.

*Kaprelian, Mary. *Aesthetics for Dancers: A Selected Bibliography*. Washington, D.C.: American Alliance for Health, Physical Education and Recreation, 1976.
Extensive and very valuable annotated listing of books and articles, many of which extend into other areas of dance and other humanistic studies. There is a special section on the contributions of Susanne K. Langer.

Magriel, Paul David. *A Bibliography of Dancing: A List of Books and Articles on the Dance and Related Subjects*. New York: H. W. Wilson, 1936, supplements, 1938, 1940, 1941. Reprint London: Dance Books and New York: Blom, 1974.
Guide to several dance history collections. Obviously needs updating, but still well worth consulting.

McLean, Mervin. *An Annotated Bibliography of Oceanic Music and Dance*. Wellington, New Zealand: The Polynesian Society, 1977.

**New York Public Library. *Dictionary Catalog of the Dance Collection*. New York: G. K. Hall 10 vols., 1974; supplemented by *Bibliographic Guide to Dance* New York: G. K. Hall 2 vols., 1975; 2 vols., 1976; 1 vol., 1977; 1 vol., 1978; 2 vols., 1979. Supplements seem likely to continue annually.
Master index to what is probably the finest dance history collection in the world. A division of the Library and Museum of Performing Arts Research Center at Lincoln Center, it is wonderfully rich in prime sources. The Catalog is copious in its cross-listings. Included are items in the film, still photo, costume, properties, scene design, and taped interview areas, as well as books, journals, and other conventional materials. Many specific articles within journals are indexed. (See "New York Public Library" under "Libraries and Archives.")

Pease, Esther Elizabeth. Dance Research 1901-1964. Washington, D.C. American Association for Health, Physical Education and Reacreation, 1964.
Updated by Research in Dance I (Anonymous, same agency) 1968, and Charlotte Irey's Research in Dance II (same agency) 1973. Guides to American theses and dissertations primarily.

*Petermann, Kurt. Tanzbibliographie: Verzeichnis der in deutscher Sprache veröffentlichten Schriften und Aufsätze zum Bünnen-, Gesellschafts-, Kinder-, Volks-, und Turniertanz sowie zur Tanzwissenschaft, Tanz-musik und zum Jazz, Hrsg. von Institut für Volkskunstforschung beim Zentralhaus für Kulturarbeit; Leipzig: VEB Bibliographisches Institut, 1966-1971.
An attempt to index nearly all German-language dance publications and much primary material. (Title varies.)

Research in Dance I, Research in Dance II; See Pease, Esther, Dance Research.

Schwartz, Judith; Hilton, Wendy; Schlundt, Christena; and Little, Merideth. French Court Dance and Dance Music During the Reigns of Louis XIV-Louis XVI: An Annotated Bibliography of Primary Sources.
Part I-printed and MS collections of choreographies and an index of musical incipits for notated choreographies. Part II-writings about dance and dance notation. Part III-writings about dance music, with selective list of composers of dance music in the French manner. These are scheduled for publication by the New York firm of Joseph Boonin, Inc., in the series Music Indexes and Bibliographies.

Simmonds, Harvey; Silverstein, Louis; and Lasalle, Nancy. Lincoln Kirstein: the Published Writings 1922-1977, a First Bibliography. New Haven: Yale U. Press, 1978.

U.S. Works Progress Administration. Dance Index: An Annotated Index in Bibliographical Form of Dance References, Composed of Source Material Extracted from Various Works on Anthropology, Ethnology, Comparative Religion, Travel, and the Arts, Contained in Institutional Libraries of Greater New York, 1936, 36 drawers.
Available in the Dance Collection of Lincoln Center Library of Performing Arts Research Center.

Van Zile, Judy. Dance in India: An Annotated Guide to Source Materials. Providence: Asian Music Publishers, 1973.

III. SERIALS (JOURNALS, YEARBOOKS, ETC.)

Principal Cross-References:

New York Public Library. Dictionary Catalog of the Dance Collection is of paramount importance, in that it catalogs most of the individual articles within its vast journal holdings. (See "Bibliographies.")

Koegler. Concise Oxford Dictionary of Ballet (Reference Books)
Surprisingly helpful for such a small volume.

Attitudes and Arabesques (following) is in part a guide to the contents of some important dance journals.

For information concerning journal subscriptions, current editors, mailing addresses, and the like, see *Ulrich's International Periodicals Directory*, available in nearly all library periodical rooms.

Periodicals in other fields (e.g., *Drama Review*, *Musical Quarterly*) occasionally carry articles related to dance.

See also Belknap, *Guide to Dance Periodicals* and *Guide to the Performing Arts* (under "Bibliographies," "Periodical Guides") though these don't index many titles.

About the House. London, 1962-
Quarterly journal reporting on activities at the Royal Opera House, Covent Garden.

American Dancer. See *Dance Magazine*.

Attitudes and Arabesques. Palo Alto, California, 1980-
Monthly guide to English-language journals and other publications.

Ballet. London, 1939, then 1946-1952
British monthly useful for information on English ballet just after W.W. II and for its scholarly articles. Edited by Richard Buckle. From October, 1948 to December, 1949, it was titled *Ballet and Opera*.

The Ballet Annual. London and New York, 1947-1963.
International yearbook, edited by Arnold Haskell.

Ballet News. Farmingdale, New York, 1979-
Contains articles, reviews, and announcements.

**Ballet Review*. Brooklyn, 1965-
American journal devoted primarily to dance criticism. Also contains high-quality scholarly articles, often in essay form. A few issues are in essence scholarly monographs. Appears at irregular intervals. Arlene Croce was general editor till mid-1978, when Robert Cornfield assumed the position.

Ballet Today. London, 1946-1970.
Edited by P. W. Manchester till April, 1951, when Estelle Herf replaced her. Typically six issues annually.

Ballet; Chronik und Bilanz des Ballettjahres. Velber bei Hanover, 1965-
Valuable German yearbook of dance events. Horst Koegler is the guiding editorial figure. Stricktly speaking, the titles are *Ballett 1965*, *Ballett 1966*, etc.

CORD News, See _Dance Research Journal_.

*_Dance Chronicle_. New York, 1977. Edited by Jack Anderson and George Dorris.

Dance Herald. New York, 1975- Monthly journal of black dance. Edited by William Moore.

*_Dance and Dancers_. London, 1950-80. These slender monthly fascicles offered the best means available to English-language readers for keeping up with British _and_ Continental dance happenings, prior to the unfortunate demise of the publication.

Dance in Canada: _Danse au Canada_, 1973- News, reviews, announcements and articles. Bilingual (English and French).

*_Dance Index_. New York, 1942-1948, Reprinted completely by Arno Press, New York, 1971, cumulative index included. A monthly journal which evolved into an irregular monograph series (and thus was never an index in the conventional sense). The level of scholarship is high. Emphasis is on the ballet, but other forms of dance are by no means excluded. Lincoln Kirstein was a guiding figure and frequent contributor.

*_Dance Magazine_. New York, 1926- The major American dance monthly. Contains news, criticism, and some scholarly articles. Titled _American Dancer_ from 1927-1942. Presently edited by William Como.

The Dance Magazine Annual. New York, 1967- Contains valuable information concerning companies, festivals, teachers, etc. The _Annual_ was the December issue of _Dance Magazine_, 1958-1966, a separate publication starting in 1967.

Dance News. New York, 1942- Monthly American newspaper for dance, presently edited by Helen V. Atlas. No publication July and August.

Dance Observer. New York, 1934-1964. Louis Horst was editor and a frequent contributor.

**_Dance Perspectives_. New York, 1958-1976. A quarterly monograph series. Al Pischl was editor till 1965, then Selma Jeanne Cohen till the demise of this extremely fine publication. Titles of individual issues are listed in New York Public Library _Dictionary Catalog_, and many of the issues are cited later on in this bibliography, within appropriate subdivisions.

*_Dance Research Annual_. New York, 1968- Scholarly yearbook published by Congress on Research in Dance (CORD).

**Dance Research Journal (through 1974 CORD News). New York, 1969-
The official journal of the Congress (formerly "Committee") on Research in Dance (CORD), which is the leading American professional organization for dance scholars. (See "Addresses.") Journal contains feature articles, reviews, bibliographies, reports, and organizational news. Two issues appear each year.

Dance Scholars' Newsletter. New York, 1976-
An irregular publication of Dance Perspectives Foundation in collaboration with Dance Horizons. Prints information on work-in-progress, publications,and courses in dance history and theory.

Dance Scope. New York, 1965-
Quarterly concerned mainly with modern and experimental dance. A publication of American Dance Guild.

Dance World. New York, 1966-
A yearbook.

*The Dancing Times. London, 1894-
This venerable monthly publication is the oldest British dance journal still running. Especially valuable for material on dance in Britain during the early twentieth century. Mary Clarke is presently editor.

*Dans: Tidskrift för Dansvetenskap. Stockholm, 1973-
Swedish quarterly, edited by Bengt Häger. Each issue features an in-depth research plus much else. Mainly in Swedish, though English translations of many articles are supplied.

Danse Perspective. Paris, 1975-
Promising new French journal. Monthly.

Focus On Dance. Washington, 1960-
An irregular journal published by National Association of the American Alliance for Health, Physical Education, and Recreation, Washington, D. C. The emphasis is on ethnic and recreational dance as well as dance within physical education programs. Eight issues appeared 1960-1977.

Impulse: Dance as Communication. San Francisco, 1951-1970.
Interesting West Coast yearbook concerned mainly with contemporary dance. Marian Van Tuyl compiled and published some of the better material in Anthology of Impulse, Brooklyn: Dance Horizons, 1969.

Laban Art of Movement Guild Magazine. London, 1948-

Mime, Mask, and Marionette: A Quarterly Journal for the Performing Arts. New York, 1978-
Deals with the three arts, West and East, touching also on related areas such as film and multi-media theater.

Musical America: International Directory of the Performing Arts. New York, 1968-
This yearbook of Musical America (now High Fidelity/Musical America) lists many dance companies, often with their current repertoires.

On Pointe. New York, 1975-
Magazine of American Ballet Theatre.

Opernwelt: Monatszeitschrift für Oper, Operette, Ballett. Stuttgart, 1960-
Elegant monthly journal devoted to musical theatre.

The Royal Academy Gazette. London, 1968-
Official quarterly of the Royal Academy of Dancing, London.

*Les Saisons de la Danse. Paris, 1968-
The major French journal in the field, edited by André Philippe Hersin. Ten issues annually. A valuable feature is the frequent listings of complete productions of numerous individual companies and choreographers as well as repertoires of individual dancers. Also contains news, criticism, and articles.

*Das Tanzarchiv. Hamburg and Cologne, 1953-
Important German scholarly monthly. Affiliated with Tanzarchiv historical collection, formerly in Hamburg, now in Cologne. See "Libraries and Archives."

*Die Tanzarchiv-Reihe. Hamburg and Cologne, 1964-
Edited by Horst Koegler and others. Irregular monograph series somewhat analogous to Dance Perspectives.

IV. REFERENCE BOOKS (HISTORICAL AND BIOGRAPHICAL DICTIONARIES AND ENCYCLOPEDIAS, PLUS VARIOUS DIRECTORIES).

Principal Cross-References:

Many of the dictionaries contain terminology, but for specialized works of this nature, see "Dictionaries of Dance Terms" section, plus further references there. N.B.: currently, there is no comprehensive multi-volume encyclopedia of dance in any language, though Dance Perspectives Foundation (see "Addresses") has been awarded a National Endowment for the Humanities planning grant for such a project.

Balanchine, George and Mason Francis, Balanchine's New Complete Stories of the Great Ballets. Garden City, New York: Doubleday, 1977.
Contains plots and related material. Emphasis is on ballet, especially the work of Balanchine himself. Use critically.

Balanchine, George and Mason, Francis. 101 Stories of the Great Ballets. Garden City, New York: Doubleday, 1975.
A supplement to the above.

Baril, Jacques. Dictionnaire de Danse. Paris, Editions du Seuil, 1964.
The best of the French dance dictionaries.

Basler, Marilyn; Kramoris, Romanie; and Sandy, Mary. Dance International: a Directory of Dance Research Scholars and Affiliates. New York: Congress on Research in Dance, 1978—.
Earlier versions appeared at irregular intervals under various titles; e.g., the 1974 publication was called CORD Membership Biographical Bibliography and Directory.

*Beaumont, Cyril William. Complete Book of Ballets: A Guide to the Principal Ballets of the Nineteenth and Twentieth Centuries. London: Putnam, 1956.
Appearing first in 1937, this justly famous book is a major source for ballet plots and supportive information. Consult also his supplementary volumes: Supplement to Complete Book of Ballets. London: Putnam, 1952; Ballets of Today. London: Putnam, 1954; Ballets Past and Present. London: Putnam, 1955. All of these are still of considerable value, though they should be employed critically.

*Brinson, Peter. Background to European Ballet; A Notebook From Its Archives. Leyden: A. W. Sijthoff, 1966.
The result of Brinson's survey of ballet history source materials in European libraries, including England. The main body of the book is a narrative of the development of European ballet from its roots in courtly dance and spectacle, in relation to research resources. Then near the end there is a valuable list of libraries and archives where such materials are to be found. The Eastern European possibilities (USSR, Hungary, etc.) are not included. The illustrations are useful. It is also important to realize that Brinson has actually visited most of the collections he cites, whereas many such inventories are made up from questionnaire responses.

*Brinson, Peter and Crisp, Clement. Ballet for All: A Guide to One Hundred Ballets. London: Pan Books, 1970; Newton Abbot: David and Charles, 1971.
See subsequent entry.

*Brinson, Peter and Crisp, Clement. *The International Book of Ballet*. New York: Stein and Day, 1971. Useful information on (1) the "Ballet for All" company revivals of some very early works, (2) major classics of the 19th century, (3) modern ballets, though principally those of Britain. Much information in the latter category is not readily available elsewhere. Some material contributed by John Percival and Don McDonagh. Published in Britain under the title, *Ballet for All*. (See above.)

**Centre Internationale de la Recherche Scientifique (International Federation of Library Associations) and UNESCO. *Bibliothèques et Musées des Arts du Spectacle dans le Monde (Performing Arts Libraries and Museums of the World)*. Paris: Editions du Centre Nationale de la Recherche Scientifique, 1967. Extremely valuable bilingual guide to collections of theatre arts materials. General editor is Andre´Veinstein.

Chujoy, Anatole and Manchester, P. W. *The Dance Encyclopedia*. New York: Simon and Schuster, 1967. Somewhat out of date and also less reliable than Koegler's *Concise Oxford Dictionary* or the Clarke and Vaughan *Encyclopedia*, but a much more ample volume. Not especially sympathetic to modern dance.

*Clarke, Mary and Vaughan, David (eds.). *The Encyclopedia of Dance and Ballet*. New York: G. P. Putnam's Sons, 1977. A current and lavishly illustrated reference book of quality. Signed articles have been composed by many international specialist scholars. There are valuable bibliographical references.

Dance Magazine. *Dance Magazine College Guide: A Directory to Dance in North American Colleges and Universities*, New York: Dance Magazine, 1978.

Doeser, Linda. *Ballet and Dance (The World's Major Companies)*. New York: St. Martins, 1977. Histories, repertoire, personnel and the like of 49 major ballet and modern dance companies worldwide.

***Enciclopedia dello spettacolo*. Florence and Rome: Casa Editrice le Maschere, 9 vols., 1954-1962, plus ongoing supplements: 1963 (cinema), 1966 (updating of the set for the period 1955-1965), 1968 (indices, reports). An essential reference work in the area of theatre history (thus spoken drama, opera, and ballet are covered). The entries are by scholars from many nations.

*Jacobson, Sally and Eric (eds.). *The Dance Horizons Travel Guide to Six of the World's Dance Capitals*. Brooklyn: Dance Horizons, 1978. Lists dance theatres, museums, schools, companies, shopping (including books), periodicals, events, calendar sources, festivals, research facilities, et alia, in New York, Washington, London, Paris, Leningrad, and Moscow. Very useful. Each city is surveyed by a specialist.

**Koegler, Horst. The Concise Oxford Dictionary of Ballet. London and New York: Oxford University Press, 1977. Very current, cosmopolitan and highly reliable, this is presently the best single-volume dance dictionary available in English. The bibliography presented at the beginning of the volume is carefully chosen. Also the reference citations at the ends of articles are extremely helpful. Many of the latter refer to important periodical articles.

*Koegler, Horst. Friedrichs Ballettlexikon von A-Z. Velber bei Hannover: Friedrich Verlag, 1972. Probably the best German reference book in the field. Koegler's Concise Oxford Dictionary is a major revision of this seminal work. Expecially outstanding is the material on German dance.

McDonagh, Don. The Complete Guide to Modern Dance. Garden City, NY: Doubleday, 1976. Not very accurate and also most biased in favor of the American moderns, nevertheless useful if approached critically. Presently there is nothing else of this sort available.

O'Reilly, Barbi Liefert. Manhattan Dance School Directory. New York: Audience Arts, 1978. A source book of information about present-day dance companies, choreographers, suppliers, and the like.

Toman, Betty. Dance Directory: Programs of Professional Preparation in American Colleges and Universities. Washington, D.C.: American Alliance for Health, Physical Education and Recreation, 9th ed., 1976.

*Wilson, George Buckley Laird. A Dictionary of Ballet. New York: Theatre Arts, 3rd ed., 1974. On the whole excellent.

V. DICTIONARIES OF DANCE TERMS (MAINLY TECHNICAL NOMENCLATURE)

Principal Cross-References:

Chujoy and Manchester. The Dance Encyclopedia (Reference Books)

Clarke and Vaughen. The Encyclopedia of Dance and Ballet (Reference Books)

Koegler. The Concise Oxford Dictionary of Ballet (Reference Books)

Wilson. A Dictionary of Ballet (Reference Books)

See also the sections, "Modern Manuals and Treatises on Classical and Modern Ballet Technique" and "Manuals and Treatises on Modern Dance Technique and Composition."

*Grant, Gail. Technical Manual and Dictionary of Classical Ballet. New York: Dover, 1967.
Widely employed by American students and teachers. Presents aspects of the French, Russian and Italian (Cecchetti) systems. Some of the French is a bit suspect, and illustrations are often difficult to read, but still a very useful and inexpensive little volume. See also the entry under "Miles" below.

*Kirstein, Lincoln; Stuart, Muriel, et al. The Classic Ballet, Basic Technique and Terminology, London: A & C Black, 1978.
Kirstein deals with historical developments; Stuart with classical techniques, terms, and related matters. Excellent anatomical drawings by Carlus Dyer.

Love, Paul. Modern Dance Terminology. New York: Dover, 1968.
Reprint of the Kamien publication, New York, 1953.
One of the few attempts to collate and standardize at least the English terminology for non-balletic dancing.

Mara, Thalia. The Language of Ballet: an Informal Dictionary. Cleveland and New York: World Publishing Co., 1966.
Reprint by Dance Horizons. A simple and useful dictionary for laymen and young students.

Miles, Allan. The Gail Grant Dictionary in Labanotation. New York: Dance Notation Bureau, 1976.
Transcribes Grant's verbal descriptions of ballet movements and positions into the Laban system.

VI. DANCE ANTHROPOLOGY: BROADLY-BASED STUDIES (INCLUDING ASIAN CLASSICAL DANCE)

See also the Hanna Bibliography (section, "Bibliographies").

Boas, Franziska (ed.). The Function of Dance in Human Society. New York: Dance Horizons, 1972, reprint of 1944 edition.
Anthropological studies by Franz Boas, Geoffrey Gorer, Harold Courlander, and Claire Holt.

Ellfeldt, Lois E. Dance from Magic to Art. Dubuque, Iowa: Wm. C. Brown, 1976.
Dance from an anthropological standpoint, with consideration of magic, myth, and ritual as the sources of the art. Much material on social dancing.

Hanna, Judith Lynne. To Dance is Human: a Theory of Nonverbal Communication. Austin, Texas: U. of Texas Press, 1979.

Highwater, Jamake. Dance: Rituals of Experience. New York: A & W Publishers, 1978.
The role of ritual in the shaping of various dance genres past and present. In effect a series of anthropological comments on the dance not only in "pre-literate" and Eastern cultures but as it exists in classical theatrical ballet and "modern" Western forms.

Lange, Roderyk. *The Nature of Dance: An Anthropological Perspective*. London: Macdonald and Evans, 1975; New York: International Publications Service, 1976.

Royce, Anya Peterson. *The Anthropology of Dance*. Bloomington, Indiana: Indiana University Press, 1977.

Rust, Frances. *Dance in Society: An Analysis of the Relationship between the Social Dance and Society in England from the Middle Ages to the Present Day*. London: Routledge and Kegan Paul, 1969; New York: Humanities Press, 1970.

Sachs, Curt. *World History of the Dance*. New York: W. W. Norton, 1937, 1963.
Highly speculative, with a number of useful insights, but conceived from an outmoded anthropological perspective and often quite inaccurate. Use very critically. Has very little on Western theatrical dance. English edition is based on the German prototype, *Eine Weltgeschichte des Tanzes*. Berlin: Riemer, Vohsen, 1933.

VII. BROADLY-BASED HISTORIES (INCLUDING SURVEYS OF BALLET, TEXTS FOR DANCE HISTORY COURSES, TEXT ANTHOLOGIES, AND INTRODUCTIONS FOR LAYMEN).

*Anderson, Jack. *Dance*. New York: Newsweek Books, 1974.
Good layman's introduction to dance history, with attractive illustrations (many in color) and some interesting documents in an appendix.

Bland, Alexander. *A History of Ballet and Dance in the Western World*. New York: Praeger, 1976.
Handsomely illustrated layman's introduction, from the ancient world through modern experimental genres. No bibliography.

Christout, Marie-Francoise. *Histoire de Ballet*. Paris: Presses Universitaires de France, 1965.

*Clarke, Mary and Crisp, Clement. *Ballet: An Illustrated History*. New York: Universe Books, 1973.
A brief, though scholarly introduction to the occidental tradition of theatrical dance. Modern dance and modern ballet are treated, but there are major omissions in both areas. The pictures are valuable.

Clarke, Mary and Crisp, Clement. *Understanding Ballet*. New York: Harmony Books, 1976.
A layman's introduction to the ballet.

**Cohen, Selma Jeanne (ed.). *Dance as a Theatre Art: Source Readings in Dance History from 1581 to the Present*. New York: Dodd, Mead, 1974.
Valuable compilation of excerpts from important primary sources, with helpful introductory essays by the editor. Foreign language material appears in English translation, and there is a valuable basic bibliography at the end. Usable as a dance history textbook.

de Mille, Agnes. *The Book of the Dance*. New York: Golden Press, 1963.
Layman's introduction. Sections on ritual and social dance, Western ballet history (including "modern" dance), and choreography. Many illustrations. Well-written.

Gregor, Joseph. *Kulturgeschichte des Balletts: Seine Gestaltung and Wirksamkeit in der Geschichte und unter den Kunsten*. Wien: Gallus Verlag, 1944; Zurich: Scientia Ag., 1946.
A history of ballet in relation to its various cultural contexts. Contains numerous black and white plates in the back. "Ballet" is considered generically; thus there is material on ancient and medieval theatrical dance. Duncan, Laban, Jooss and early Soviets are mentioned, but not St. Denis, Graham, Humphrey, nor Balanchine.

*Guest, Ivor. *The Dancer's Heritage: A Short History of Ballet*. London: A & C Black, 1960.
Excellent introduction to the subject, in an inexpensive paperback edition. In accordance with the title, there is very little concerning non-balletic contemporary dance.

Haskell, Arnold Lionel. *The Wonderful World of Dance*. Garden City, New York: Doubleday, 1969.
First published in Britain, 1960. Juvenile introduction. Rather good for what is intended. Topical rather than chromological.

Kirstein, Lincoln. *Dance: A Short History of Classic Theatrical Dancing*. New York: Dance Horizons paperback, 1974.
Partial revision of a pioneer study, *The Book of the Dance*, which first appeared in New York in 1935. Much of the material is of course quite dated, yet the book was a remarkable achievement in its time and still deserves to be consulted. Kirstein is unreserved in his enthusiasm for the "apostolic" tradition of ballet, almost aggressive in his slighting of modern dance.

*Kirstein, Lincoln. *Movement and Metaphor: Four Centuries of Ballet*. New York: Praeger, 1970.
A survey of ballet accomplished through examination of landmark works, including modern masterpieces such as *Petrouchka*, the *Triadic Ballet*, and *Agon*. The emphasis is almost entirely on the classical dance and its offspring, but within these bounds, Kirstein is extremely authoritative. Much valuable documentation. The broader "cultural" materials

(on related arts, social and intellectual history) which Kirstein gives in his bibliography are extremely valuable.

Lynham, Deryck. Ballet Then and Now, a History of the Ballet in Europe. London: Sylvan Press, 1947.
A survey, but with an especially copious treatment of the 18th century.

*Nadel, Myron Howard and Nadel, Constance Gwen. The Dance Experience: Readings in Dance Appreciation. New York: Praeger, 1970.
Anthology of well-chosen writings on dance by numerous authors. Intended as a text for a layman's "dance appreciation" course but a valuable source of bibliography as well.

Reyna, Ferdinando. Des Origines du Ballet. Paris: A. Tallone, 1955.
The history of dance from the 14th through the 19th century as illustrated by technical manuals.

Sorell, Walter. The Dance Through the Ages. New York: Grosset and Dunlap, 1967.
Though by no means the last word in scholarship, this is one of the few dance history texts which is both reasonably ample and non-ethnocentric. Thus not only are ballet and modern dance treated in a disinterested manner, there is an attempt to at least sample "primitive" and Asian genres. Unfortunately, it is currently out of print.

*Van Praagh, Peggy and Brinson, Peter. The Choreographic Art: An Outline of its Principles and Craft. Edinburgh: R & B Clark and New York: Alfred Knopf, 1963. London: A & C Black, 1963.
An excellent introduction to the ballet, mainly by examining the art form as it develops internally, though there is some historical material as well, and the role of supportive arts is discussed. Contains many excellent illustrations, and a basic bibliography is included. The non-balletic modern dance is not treated in depth.

VIII. BIOGRAPHICAL HISTORIES (SURVEYS DEALING WITH FAMOUS DANCERS IN HISTORY).

Migel, Parmenia. The Ballerinas: From the Court of Louis XIV to Pavlova. New York: Macmillan, 1972.

*Moore, Lillian. Artists of the Dance. Brooklyn, New York: Dance Horizons reprint of the 1938 publication.
Much of this is still valuable with respect to both early ballet and modern dance. Essentially a series of short biographies, Camargo to Jooss.

IX. HISTORIES OR STUDIES OF PERIODS

Franks, Arthur Henry. Twentieth-Century Ballet. London: Burke 1954.

Goldberg, Rose Lee. Performance: Live Art 1909 to the Present. New York: Harry Abrams, 1979.

*Winter, Marian Hannah. The Pre-Romantic Ballet. Brooklyn, New York: Dance Horizons, 1974.
An extremely valuable work, though mainly a "literary" historical study, in that very little is said about actual movement and notation thereof.

X. HISTORIES OR STUDIES OF NATIONAL OR ETHNIC TRADITIONS

Amberg, George. Ballet in America, the Emergence of an American Art. New York: Duell, Sloan and Pearce, 1949.
Out of date but a real achievement when written. Still valuable for information of the emerging American classical companies and choreographers of the 30's and 40's.

Bowers, Faubion. The Dance in India. New York: Columbia University Press, 1953; New York: AMS Press, 1967.

Bowers, Faubion. Theatre in the East: A Survey of Asian Dance and Drama. Originally published in 1956 by Thomas Nelson and Sons, New York. Reprinted in paperback in 1960 by Grove Press, New York.

Brinson, Peter (ed.). The Ballet in Britain: Eight Oxford Lectures. London and New York: Oxford University Press, 1962.

Carrieri, Rafaele. La Danza in Italia, 1500-1900. Milan: Domus, 1946.

Cho, Won-Kyung. Dances of Korea. New York: Dance Notation Bureau, 1962.

Demidov, Alexander. The Russian Ballet, Past and Present. New York: Doubleday, 1977.
Translated from the Russian by Guy Daniels. Written by a Soviet author; thus there is the usual problem of political bias.

De Zoete, Beryl. Dance and Magic Drama in Ceylon. New York: Theatre Arts Books and London: Faber and Faber, 1957.

Emery, Lynne. Black Dance in the United States from 1619 to 1970. Palo Alto, California: National Press Books, 1972.
Well-researched introduction to a large and complex subject.

Fog, Dan. *The Royal Danish Ballet, 1760-1958 and August Bournonville; A Chronological Catalogue of the Ballet and Ballet-Divertissements Performed at the Royal Theatres of Copenhagen and a Catalogue of Auguste Bournonville's Works*. Copenhagen: Dan Fog, 1961.

Gopal, Ram and Dadachanji, Serozh. *Indian Dancing*. London: Phoenix House, Ltd., 1951.

Gordon, Beate and Joseph. *An Introduction to the Dance of India, China, Korea, Japan*. New York: Asia Society, 1965. A brief but useful monograph with a basic bibliography.

Gsovsky, Tatjana and Endelmann, S. *Ballett in Deutschland*. Berlin: Rembrandt Verlag, 1954.

*Guest, Ivor. *Le Ballet de l'Opéra de Paris: Trois Siècles d'Histoire et de Tradition*. Paris: Opéra de Paris/Flammarion, 1978.
Deals with the Paris Opera Ballet from its origins in the 17th century through the 1976 season.

Hering, Doris (ed.). *Twenty-five Years of American Dance*. New York: Dance Magazine, 1956.
Anthology of selected articles on dance in America; from the first twenty-five years of *Dance Magazine*.

Highwater, Jamake. *Ritual of the Wind: American Indian Ceremonies, Music and Dance*. New York: Viking, 1977.

Huet, Michel. *The Dance: Art and Ritual of Africa*. Maryland: Pantheon, 1978.

Johnstone, Mary. *The Dance in Etruria, A Comparative Study*. Florence: Leo S. Olschki, 1956.

*Kochno, Boris. *Le Ballet en France du quinzième siècle à nos jours (avec la collaboration de Maria Luz)*. Paris: Librarie Hachette, 1954
One of the most elegant of all ballet books. It has not only the famous Picasso lithograph as frontispiece but many other rare and beautiful illustrations. Nearly half the book is devoted to the Diaghilev company. The bibliography cites some rare French items.

Kragh-Jacobsen, Svend. *The Royal Danish Ballet: An Old Tradition and a Living Present*. Copenhagen: Det Danske Selskab, 1955.

Laubin, Reginald and Gladys. *Indian Dances of North America; Their Importance to Indian Life*. Norman, Oklahoma: Univ. of Okla. Press, 1977.

Laurencie, Lionel de la. *Les Créateurs de l'Opéra Français*. Paris: Librairie Felix Alcan, 1930.
Deals mainly with French opera history from medieval and Renaissance precedents through earliest French opera *per se*. Ends with collaboration of Lully and Molière. Contains some interesting bibliographic citations.

Lawler, Lillian. *The Dance in Ancient Greece*. Middletown, Conn.: Wesleyan Univ. Press, 1964.

Lawler, Lillian. *The Dance of the Ancient Greek Theatre*. Iowa City: University of Iowa Press, 1964.

Magriel, Paul (ed.). *Chronicles of American Dance from the Shakers to Martha Graham*. New York: H. Holt, 1948; New York: Da Capo, reprint 1978.
The essays originally appeared in *Dance Index*.

*Moore, Lillian. *Echoes of American Ballet*. New York: Dance Horizons, 1976.
Posthumously published essays of high quality. Edited by Ivor Guest.

Palmer, Winthrop. *Theatrical Dancing in America: the Development of the Ballet from 1900*. South Brunswick and New York: A. S. Barnes; London: Thomas Yoseloff, 2nd ed., 1978.
American ballet and modern dance seen in cultural context. Approach is critical and opinionated.

Ranger, Terence O. *Dance and Society in Eastern Africa 1890-1970: The Beni Ngoma*. Berkeley: Univ. of California Press, 1975.

*Roslavleva, Nataliia (René, Nataliia). *Era of the Russian Ballet; With a Foreward by Dame Ninette de Valois.* London: Gollancz, 1966.
One of the best works of its kind. Covers 18th century to present.

*Ruyter, Nancy Lee Chalfa. *Reformers and Visionaries: the Americanization of the Art of Dance*. Brooklyn: Dance Horizons, 1979.

Sasportes, José Estevao. "Feasts and Folias: The Dance in Portugal." *Dance Perspectives* No. 42.

*Siegel, Marcia. *The Shapes of Change: Images of American Dance*. Boston: Houghton Mifflin, 1979.
A consideration of what about American Dance is American. An intuitive, critical analysis of some forty major American works.

Slonimsky, Yuri. The Soviet Ballet. New York: Da Capo Press, 1970.

*Swift, Mary Grace. The Art of the Dance in the USSR. Notre Dame, Ind.: Univ. of Notre Dame Press, 1968.

Terry, Walter. The Dance in America. New York: Harper and Row, 1971.
Though somewhat casually assembled, this is still the only broad survey of the subject available. Use critically.

Van Zile, Judy (ed.). Dance in Africa, Asia and the Pacific: Selected Readings. New York: MSS Information Corp., 1976.

XI. MAJOR ARTICLES DEALING WITH NATIONAL OR ETHNIC TRADITIONS

"Brazil" in Clarke and Vaughan Encyclopedia.

"Dance in Canada." Dance Magazine, April, 1971.

"Dance in the United States." Dance Magazine, July, 1976.

"Finland" in Concise Oxford Dictionary.

"Francia" in Enciclopedia dello spettacolo.

Gopal, Ram. "An Introduction to Indian Dance." Marg magazine (Bombay) vol. 3, No. 2.

"Israel" in Concise Oxford Dictionary.

"Mexico" in Clarke and Vaughan Encyclopedia.

*Moore, Lillian. "Ballet in America" in Chujoy and Manchester Dance Encyclopedia.
Valuable introduction with a fine list of references.

"Poland" in Concise Oxford Dictionary.

"The Scottish Ballet" in Concise Oxford Dictionary.

"Spain" in Clarke and Vaughan Encyclopedia.

Sugiyama, Makato. "Korea's Dancing, Classic and Modern." Korea Journal, vol. 3, No. 2, February, 1963 (Seoul, Korea).

"Sweden" in Concise Oxford Dictionary.

"Turkey" in Clarke and Vaughan Encyclopedia.

XII. HISTORIES OR STUDIES OF GENRES(TYPES) OF DANCE: THUS COURT, FOLK, POPULAR, ASIAN, VARIOUS ASPECTS OF BALLET AND "MODERN DANCE, SACRED DANCE, ETC.

(See also sections IV, VI, IX, X, XI, and XVII.)

Ames, Jerry and Siegelman, Jim. The Book of Tap: Recovering America's Long Lost Dance. New York: D. McKay Co., 1977.
Study of the history and techniques of tap dancing.

*Buckman, Peter. Let's Dance: Social, Ballroom and Folk Dancing. New York: Paddington Press, 1978.

Cayou, Dolores K. Modern Jazz Dance. Palo Alto, Calif.: National Press Books, 1971.

Chujoy, Anatole. The Symphonic Ballet. New York: Kamin, 1937.

Garfias, Robert. Gagaku: The Music and Dances of the Japanese Imperial Household. New York: Theatre Arts Books, 1959.

*Giordano, Gus. Anthology of American Jazz Dance. Evanston, Ill.: 1975.
History, techniques, and terms.

Jones, Clifford R. and Jones, Betty True. Kathakali: An Introduction to the Dance Drama of Kerala. San Francisco: American Society for Eastern Arts, 1970.

*Laban, Juana (ed.). Institute of Court Dances of the Renaissance and Baroque Periods, August 29th to September 7th, 1970, Lake Fairlee Camp, Ely, Vt., and August 22nd to September 4th, 1971, Mount Holyoke College, South Hadley, Mass. New York: Committee on Research in Dance, 1972. (Dance Research Annual No. IV.)
Laban, Charles Garth, Shirley Wynne, Katherine Cunningham and others analyze court dances, frequently explaining how to perform them. Very valuable volume, with an excellent bibliography.

Lawson, Joan. European Folk Dancing; Its National and Musical Characteristics. London: Pitman, 1953.

Lloyd, Margaret. The Borzoi Book of Modern Dance. New York: Dance Horizons, 1974. Reprint of a 1949 publication.
Still of value with respect to earlier developments, especailly those of Americans.

Lowe, Jacqueline and Selber, Charles. The Language of Show Dancing. New York: Charles Scribner's Sons, 1980.

Manor, Gloria. The Gospel According to Dance: Choreography and the Bible from Ballet to Modern. New York: Dance Magazine, 1980.

Martin, John. The Modern Dance. New York: A. S. Barnes, 1933. Reprint New York: Dance Horizons.
Four lectures by one of the first critic-champions of American modern dance.

Maynard, Olga. American Modern Dancers: The Pioneers; An Introduction to Modern Dance Through the Biographical Studies of the First Creative Dancers of That Art. Boston: Little, Brown and Co., 1965.

Mazo, Joseph M. Prime Movers: The Makers of Modern Dance in America. New York: William Morrow, 1977.
Not without merit, but uneven. Use critically.

McDonagh, Don. The Rise and Fall and Rise of Modern Dance. New York: New American Library, 1971. Use critically

Nevell, Richard. A Time to Dance: American Country Dancing from Hornpipes to Hot Hash. New York: St. Martin's Press, 1977.

Oesterley, William Oscar Emil. The Sacred Dance; A Study in Comparative Folklore. Brooklyn: Dance Horizons, 1968.

*Percival, John. Experimental Dance. New York: Universe Books, 1971.
A general introduction ot the subject by one of the most perceptive and sympathetic of critics. Also he is one of the few authors to see the intercultural aspects of the subject.

Percival, John. Modern Ballet. New York: E. P. Dutton, 1970.
A brief, though broadly conceived study of most genres of theatrical dance, ca. 1970.

*Quirey, Belinda; Bradshaw, Steve; and Smedley, Ronald. May I Have the Pleasure? The Story of Popular Dancing. London: British Broadcasting Company, 1976.

Stearns, Marshall and Jean. Jazz Dance: The Story of American Vernacular Dance. New York: Macmillan, 1968.
Competently assembled introduction to an important subject not yet thoroughly studied.

Taubert, Karl Heinz. Höfische Tänze, Ihre Geschichte und Choreographie. Mainz: B. Schott's Söhne, 1968.

Taylor, Margaret. A Time to Dance: Symbolic Movement in Worship. Philadelphia: United Church Press, 1967.

Wosien, Marie Gabrielle. Sacred Dance: Encounter with the Gods. New York: Avon Books, 1974.

XIII. DANCE MANUALS AND TREATISES (INCLUDING EARLY HISTORIES).

Principal Cross References:

Reyna. *Des Origins du Ballet* (Broadly-based Histories)

Chujoy and Manchester. *The Dance Encyclopedia*, article "Dance and Notation, History of" (Reference Books)

Derra de Moroda, F. "Chorégraphie," *The Book Collector*, 1967 (European Dance-18th Century).

Laban. "Dance Notation," *Dance Index*, April-May, 1946 (Serials)

Laban. "Institute of Court Dances" issue of *Dance Research Annual* (Serials)

N.B. Some of the later material in this section overlaps with contemporary dance pedagogy, which is not a concern of the publication. However, dance manuals are often valuable prime sources for the historian. Also be aware that Dance Notation Bureau (Libraries and Archives) has examples on file of nearly all choreological systems,past and present.

XIV. A. PRE-17TH CENTURY DANCE MANUALS, TREATISES, AND OTHER PRIME SOURCES.

*Arbeau, Thoinot (anagram pseudonym for Jehan Tabourot). *Orchesography; Et traicte en forme de dialogue, par lequel toutes personnes peuvent facilment apprendre et practiquer l'honneste exercice des dances*. Langres, 1589. Published in translation as *Orchesography* by Mary Stewart Evans, revised by Julia Sutton, New York: Dover, 1967.
Important source of our knowledge of the Renaissance social dance. For all practical purposes, the Evans-Sutton replaces the earlier English versions of Beaumont and others.

Arena, Antonius de (=Antoine de la Sable) *Ad suos compagnones... bassas Dansas et Branlos practicantes*, Avignon, 1536, pluc numerous later editions. (See Fletcher-"Bibliographies"
A treatise in macaronic Latin containing information on basses danses, branles, and other dances.

*Beaujoyeux, Balthazar de (real name: Baltazarini da Belgiojoso). *Balet Comique de la Royne*. Paris: Adrian le Roy, Robert Ballard, and Mamert Patison, 1582.
The famous court ballet performed for a royal French wedding, 1581. Modern edition (*Le Balet Comique de la Royne*) by Carol and Lander MacClintock, Rome: American Institute of Musicology, 1971. Modern reprint by University Microfilms, Ltd.; High Wycombe, Buckinghamshire, England.

*Brussels, Bibliothèque Royale, MS 9085. Facsimile edition (with commentary) by Ernest Closson: *Le Manuscrit dit des Basses danses de la Bibliothèque de Bourgogne*. Bruxelles, 1912. Reprint by Minkoff, Geneva: 1976.
Important anonymous 15th-century source of "skeletal" basse danse music with movement in tabulation.

**Caroso, Marco Fabritio. *Il Ballarino*. Venice, 1581. Reprint in *Monuments of Music*, Series II, Vol. XLVI. New York: Broude Bros., 1967.
This and Caroso's *Nobilità di dame* (following) are of really fundamental importance.

**Caroso, Marco Fabritio. *Nobilità di Dame del sr. Fabritio Caroso da Sermoneta, libro, altra volta, chiamato Il Ballarino*. Venice: 1600. Reprint by University Microfilms Lts., High Wycombe, Buckinghamshire, England: also Bologna: Forni, 1970.

Copelande, Robert. *The Manner of dauncynge of bace daunces after the use of fraunce*. 1521. Ed. F. J. Furnival in Captain Cox, London, 1871.

Cornazano, Antonio. *Libro dell'arte del danzare*. MS. c. 1455, Rome: Bibl. Apost. Vaticana, Ms. Capponiano 203. Publ. C. Mazzi, "Il libro dell'arte del danzare' di Antonio Cornazano," *La Bibliofilia*, XVII (1915), pp. 1-50.

Davies, Sir John. *Orchestra; or a Poem of Dancing* (ca. 1594). Modern edition by E.M.W. Tillyard, London: Chatto and Windus, 1945. Reprint of the latter, New York: Dance Horizons, 1970.

Domenico da Piacenza. *De arte saltandi et choreas ducendi*. Paris: Bibliothèque Nationale, MS fonds it. 973.
Early 15th-century handwritten dance manual-said to be the earliest extant Renaissance treatise on the dance.

Ebreo, Guglielmo. *De prattica seu arte tripudii vulghare opusculum*.
Exists in several manuscript versions from the 15th century. Most readily accessible is the published version by F. Zambrini, Bologna, 1873. Reprinted by Forni, Bologna, 1968.

Toulouze, Michael. *L'art et instruction de bien dancer*. Paris: Michel Toulouze, c. 1488. Facsimile edition, London: V. Scholdere, 1936. Reprint New York: Dance Horizons, 1971.

XIV. B. 17TH CENTURY MANUALS, TREATISES, AND OTHER PRIME SOURCES.

Caravaggio, Livio Lupi da. *Libro di gagliarda, tordiglione, passo e mezzo, canari, è passeggi*. Palermo: Battista Maringo, 1607.

Caravaggio, Livio Lupi da. *Mutanze di gagliarda*. Palermo: Battista Maringo, 1600.

Dumanoir, Guillaume. *Le Marriage de la musique avec la danse, contenant la réponce au livre des treize prétendus academistes, touchant ces deux arts*. Paris: Chez Guillaume de Luyne, 1664. Reprint New York: Burt Franklin, 1955.

*Menestrier, Claude-François. *Des Ballets anciens et modernes selon des regles du théâtre*. Paris: R. Guignard, 1682. Reprint High Wycombe, Buckinghamshire, England: University Microfilms Ltd., 1971.
The first printed history of ballet.

*Negri, Cesare. *Le Gratie d'Amore*. Milan: Pontio and Piccaglia, 1602. Reprint Bologna: Forni, 1969 and New York: Broude Bros., 1969. Negri republished this in Milan, 1604 under the title *Nuove Inventioni di Balli*.

*Playford, John. *The English Dancing Master: Or, Plaine and Easie Rules for the Dancing of Country Dances, with the Tune to Each Dance*. London: 1651. Reprint London: Schott, 1957; New York: Dance Horizons, 1977.
Rules and music for English country dances of the age.

XIV. C. 18TH-CENTURY DANCE MANUALS, TREATISES, AND OTHER PRIME SOURCES

Angiolini, Gasparo, *Dissertation sur les Ballets Pantomimes des Anciens*. Vienna: Jean-Thomas de Trattnern, 1765.

Beauchamps, Pierre Francois Godard de. *Recherches sur les Théâtres de France, depuis l'année onze soixante un, jusques à present*. Paris: Chez Prault, Pere, 1735, 3 vols.
Interesting early-18th-century history of French theatre from 1161.
Do not confuse author with earlier choreographer of the court of Louis XIV.

Cahusac, Louis de. *La Danse ancienne et moderne; ou, Traité historique de la danse*. Paris: Jean Neaulme, 1754.

Compan, Charles. *Dictionnaire de Danse, Contenant l'histoire, les règles et les principles de cet Art*. Paris, 1787. Modern facimile edition, New York: Broude Bros. Also by University Microfilms, Ltd., High Wycombe, Buckinghamshire, England.

Essex, John. *For the Further Improvement of Dancing*. London, 1710, 1715. An English translation of Feuillet's *Recueil de Contredanses*, Paris, 1706, 1716, with new dances. Reprint New York: Dance Horizons, 1970.

Feldenstein, C. J. von. Erweiterung der Kunst nach der Choregraphie zu Tanzen..., Braunschweig, 1772.

**Feuillet, Raoul-Auger. Chorégraphie ou l'Art de Décrire la Dance. Paris: M. Brunet, 1700 (?).
Feuillet, in the Chorégraphie, presents most thoroughly his important system of dance notation. The two collections of dances which are cited just below completed the single publication, the entirety of which is available in a modern facsimile edition from Broude Bros., 1968. There is also a modern reprint of the Chorégraphie by University Microfilm Ltd., High Wycombe, Buckinghamshire, England. See also the 1706 translation of the Chorégraphie by Siris and John Weaver's somewhat modified version entitled Orchesography, 1706.

*Feuillet, Raoul-Auger. Recueil de Dances, Composées par M. Feuillet. Paris: Michel Brunet, 1700 (?).

*Feuillet, Raoul-Auger. Recueil de Dances, Composées par M. Pecour.... Et mises sur le Papier par M. Feuillet. Paris: Michel Brunet, 1700 (?).

Gallini, Giovanni. Critical Observations on the Art of Dancing; to Which is Added, a Collection of Cotillons or French Dances. London: R. Dodsley, 1770. Reprint University Microfilms Ltd., High Wycombe, Buckinghamshire, England.

Gallini, Giovanni. A Treatise on the Art of Dancing. London: J. Dodsley, 1765. Reprint University Microfilms Ltd., High Wycombe, Buckinghamshire, England, and also New York: Broude Bros., 1967.

Gaudrau. Danses Nouvelles presentée au Roy par Mr. Pecour. . . par Mr. Gaudrau. Paris: Gaudrau, 1718.

Lambranzi, Gregorio. Neue und Curieuse Theatralische Tanz-Schul. Nuremburg, 1716.
Facsimile editions (with English commentary) by F. Derra de Moroda: New and Curious School of Theatrical Dancing. London: Beaumont, 1928. Derra de Moroda's facsimile edition under the same title but with the original drawings discovered by the editor in Munich, 1936, pub. New York: Dance Horizons, 1972. An illustrated manual of the acrobatic "grotesque" dancers of the period, along with the music used.

Lecointe, Jean. An Apology for Dancing. Translated into English by J. Peyton. London: Kippax, 1752.
Has material on the minuet.

Moreau de Saint-Mery, M.L.E.. Danse. Philadelphia, 1796: Trans. and comments: Lillian Moore, Dance Index, Vol. V, No. 10, 1946, pp. 235-36. Reprint: Dance, New York: Dance Horizons, 1976.
A unique source published in 18th-century America.

**Noverre, Jean Georges. *Lettres sur la danse, et sur les ballets*. Stuttgart: A. Delaroche, 1760, Modern facsimile edition, New York: Broude Bros., 1967; modern translation by C. W. Beaumont: *Letters on Dancing and Ballets*. London: Beaumont, 1930. The latter reprinted by Dance Horizons, 1975. Principal treatise by the great choreographer-theorist of the *ballet d'action*. Also pub. Lyon, 1760.

Parfaict, Claude and Parfaict, François. *Dictionnaire des Théâtres de Paris*. . . Paris: Rozet, 1767.

Parfaict, François and Parfaict, Claude. *Historie du Théâtre Français Depuis Son Origin Jusqu'a Present*. Amsterdam, 1735-1749. 15 vols. Modern reprint New York: Burt Franklin (n.d.)
Has considerable information on dancing.

Pauli, Charles. *Elemens de la Danse*. Leipsic: De l'Impr. d'U.C. Saalbach, 1756.

Pellisson, Maurice. *Les Comédies-ballets de Molière*. Paris; Hachette, 1714.

Pemberton, Edmond. *An Essay for the Further Improvement of Dancing; being a collection of figure dances, of several numbers, compos'd by the most eminent masters; describ'd in characters after the newest manner of Monsieur Feuillet*. London: J. Walsh and J. Hare, 1711. Dances in Feuillet notation.

Rameau, Pierre. *Abbrégé de la Nouvelle méthode dans l'art d'écrire on de tracer toutes sortes de danse de ville*. . . Paris: Rameau, 1725.
A supplementary volume to *Le Maître*.

*Rameau, Pierre. *Le Maître à Danser. Qui enseigne la maniere de faire tous les differens pas de danse dans toute la regularité de l'art, et de conduire les bras à chaque pas*. Paris: Jean Villette, 1725. Facsimile edition, New York: Broude Bros., 1967. Translation (with different engravings): C. W. Beaumont, *The Dancing Master*, London: Beaumont, 1931. Very important treatise on ballroom dancing. Reprint of the latter, New York: Dance Horizons, 1970. John Essex also did a translation in the 18th century: *The Dancing Master*, London: Brotherton, 1728.

Rousseau, Jean-Jacques. *Dictionnaire de Musique*. Paris, 1768. Reprint Johnson Repr., 1969.
Has some material on dance.

*Siris, P. *The Art of Dancing*. . . London, 1706.
A translation of Feuillet's *Chorégraphie*.

Taubert, Gottfried. *Rechtschaffner Tantzmeister, oder Grundlicke*. . . Leipzig: Freidrich Lanckischens Erben, 1717.

*Tomlinson, Kellom. The Art of Dancing Explained by Reading and Figures. London: author, 1744.
A major English treatise on social dancing, with numerous illustrations, many of which incorporate Feuillet notation. Modern reprints by University Microfilms Ltd., High Wycombe, Buckinghamshire, England, and Dance Horizons.

Weaver, John. Anatomical and Mechanical Lectures upon Dancing. London: J. Brotherton, 1721. Reprint University Microfilms Ltd., High Wycombe, Buckinghamshire, England.

*Weaver, John. An Essay Towards a History of Dancing; in which the whole art and its various excellencies are in some measure explained. London: Jacob Tonson, 1712. Reprint University Microfilms Ltd., High Wycombe, Buckinghamshire, England.
The first history of ballet published in English.

*Weaver, John. Orchesography, or the Art of Dancing by Characters and Demonstrative Figures. London: H. Meere, 1706, 1710. A free translation of Feuillet's Chorégraphie. Helpful in deciphering Feuillet's treatise. Modern facsimile edition planned by Broude Bros., New York. Reprint (along with Weaver's A Small Treatise) New York: Dance Horizons, 1971.

Weaver, John. A Small Treatise on Time and Cadence in Dancing. London: H. Meere, 1706.
Weaver translates the introduction to Feuillet's Recueil, then presents new dances. Reprint (along with Weaver's Orchesography) New York: Dance Horizons, 1971.

XIV. D. 19TH-CENTURY DANCE MANUALS AND TREATISES (EXCLUDING LATE-19TH-CENTURY CLASSICAL BALLET).

Adice, G. Léopold. Théorie de la gymnastique de la danse théatrale avec une monographie des divers malaises quie sont la consequence de l'exercice de la danse théâtrale. Paris: Chaix, 1859.

Albert, François. L'art de la danse à la ville et la cour: manuel à l'usage des maîtres à danser, des mères de famille et maîtresses de pension. Paris, 1834.

Baron, August. Lettres à Sophie sur la danse suivies d'entretiens sur les danses ancienne, moderne, religeuse, civile et theâtrale. Paris: Dondey-Dupre, 1825. Modern reprint, University Microfilms, Ltd., High Wycombe, Buckinghamshire, England.

*Blasis, Carlo. The Code of Terpsichore. London: E. Bull, 1830
Reprint New York: Dance Horizons, 1975.
In this and his Theory and Practice of the Art of Dancing, Blasis sums up and illustrates the classical ballet technique of his age.

**Blasis, Carlo. Elementary Treatise Upon the Theory and Practice of the Art of Dancing. In Italian: Milan, 1820; in English: London, 1820.
Modern reprint of the latter, New York: Dover, 1968.

Blasis, Carlo. Notes Upon Dancing, Historical and Practical. London: M. Deleport, 1847.

Blasis, Carlo. L'Uomo fisico, intellettuale e morale. Milan: Tipografia Guglielmini, 1857.

Czerwinski, Albert. Geschichte der Tanzkunst bei den cultivirten Völkern von den ersten Anfangen bis auf die gegenwartige Zeit. Leipzig: J. J. Weber, 1862.
An early attempt to survey the history of occidental social and theatrical dance. For the most part, each chapter is devoted to a national tradition. The survey stops short of the Romantic movement.

Heath, Charles. Beauties of the Opera and Ballet. Paris and London: 1845. Reprint New York: Da Capo, 1977.
Contemporaneous comments and illustrations regarding "Giselle," "Barber of Seville," "La Sylphide," and the like.

XIV. E. MODERN MANUALS AND TREATISES ON BALLET TECHNIQUE AND COMPOSITION (FROM LATE 19TH CENTURY TO THE PRESENT).

*Beaumont, Cyril W. and Idzikowsky, Stanislav. A Manual of the Theory and Practice of Classical Theatrical Dancing; with a Preface by Enrico Cecchetti and Illustrations by Randolph Schwabe (Methode Cecchetti). London: C. W. Beaumont, 1947. Reprint New York: Peter Smith, 1975.

Bruhn, Erik. "Beyond Technique." Dance Perspectives No. 36, 1968. Reprint New York: Johnson Repr., 1973.
The renowned Danish dancer discourses on characterization and style in dance.

*Bruhn, Erik and Moore, Lillian. Bournonville and Ballet Technique. London: A. and C. Black, 1961. Reprint London: Dance Books.
Simple explanation in English of the mechanics and style of Danish classical dance.

*Craske, Margaret and Derra de Moroda, Frederica. The Theory and Practice of Advanced Allegro in Classical Ballet (Cecchetti Method). London: C. W. Beaumont, 1956.

Dolin, Anton. Pas de Deux: The Art of Partnering. New York: Dover, 1969.

Gorsky, Alexander. Two Essays on Stepanov Dance Notation. Translated from Russian by Roland John Wiley, New York: CORD, Inc., 1978.
Some very special bibliography, mostly in Russian, pp.74-6.

Karsavina, Tamara, *Ballet Technique: a Series of Practical Essays*. New York: Theatre Arts Books, 1956 and London: A. and C. Black, 1956.

Karsavina, Tamara. *Classical Ballet: the Flow of Movement*. New York: Theatre Arts Books, 1973.

Massine, Leonide. *Massine on Choreography*. London: Faber and Faber, 1976.

Peters, Kurt. *Lexikon der Klassischen Tanztechnik; eine systematische Terminologie der Klassischen Tanzkunst*. Hamburg: Das Tanzarchiv, 1961.

*Ralov, Kirsten (ed.). *The Bournonville School: Daily Classes, Music, Benesh Notation, Labanotation*. New York: Audience Arts, 1979, 4 vols.

*Serrebrenikov, Nicolai and Lawson, Joan. *The Art of Pas de Deux*. London: Dance Books Ltd., 1978.

*Stuart, Muriel. *The Classic Ballet: Basic Technique and Terminology*. New York: Knopf, 1952.
Describes the training program and syllabus of the School of American Ballet in New York.

*Vaganova, Agrippina. *Basic Principles of Classical Ballet: Russian Ballet Technique*. New York: Kamien, 1946. Reprint New York: Dover, 1969.
Major treatise on Russian technique by one of the formative Soviet teachers.

XIV. F. MANUALS AND TREATISES ON MODERN DANCE TECHNIQUE AND COMPOSITION

Craig, Edward Gordon. *Gordon Craig on Movement and Dance*. New York: Dance Horizons, 1977.
Collected writings of a pioneer of modern theatrical staging who was also concerned with dance and movement in drama. Edited by Arnold Road.

*Duncan, Irma. *The Technique of Isadora Duncan*. New York: Kamien, 1937. Reprint New York: Dance Horizons.

Graham, Martha. *The Notebooks of Martha Graham; With an Introduction by Nancy Wilson Ross*. New York: Harcourt Brace Jovanovitch, 1973.

Horst, Louis. *Pre-Classic Dance Forms*. Brooklyn: Dance Horizons, 1972.
A reprint of a work originally appearing in 1937. It is something of a travesty from a musicological standpoint, but gives insights into Horst's philosophies of what dance music should be and how modern choreography might relate to it.

Horst, Louis and Russell, Carroll. *Modern Dance Forms in Relation to Other Modern Arts*. San Francisco, 1961. Reprint by Dance Horizons.
Sequel to the preceding item.

*Humphrey, Doris. *The Art of Making Dances*. New York: Grove Press, 1962.
Reprint of the 1959 Philadelphia publication. Lucid account of the Humphrey choreographic methodology.

*Jaques-Dalcroze, Émile. *Eurhythmics, Art, and Education*. New York: Blom, 1972. (Ed. Cynthia Cox)

Jaques-Dalcroze, Émile. "Eurythmics and Its Implications," *Musical Quarterly*, July, 1930.

*Jaques-Dalcroze, Émile. *Méthode Jaques-Dalcroze*. Neuchatel: Sandoz, Jobin & Cie., 1907-14.

*Laban, Rudolf. *The Mastery of Movement*. 2nd ed. London: McDonald and Evans, 1960.

Laban, Rudolf. *Modern Educational Dance*. London: MacDonald and Evans, 1948. Reprint London: Plays, 1974.

Laban, Rudolf and Lawrence, F. C. *Effort: Economy in Body Movement*. New York and London: Plays, 1947.

Lorter, Richard (ed.). *Erick Hawkins: Theory and Training*. New York: American Dance Guild, 1979.

Shawn, Ted. *Every Little Movement: The Principles of François Delsarte*. Brooklyn: Dance Horizons, 1968. (Reprint)
The American dancer-teacher's delineation of the method of the 19th-century theorist and teacher of bodily expression.

*Sheldon, Elizabeth. *The Dancer's Quest*. Berkeley: University of California Press, 1935.

*Shurr, Gertrude and Yocum, Rachael. *Modern Dance: Techniques and Teaching*. New York: A. S. Barnes, 1949.
Practical presentation of a somewhat modified version of the Graham movement system.

Siegel, Marcia, (ed.). "Dancers' Notes," *Dance Perspectives* No. 38, 1969.
Articles by young choreographers.

Stebbins, Genevieve. *The Delsarte System of Expression*. Brooklyn: Dance Horizons, 1977.
Modern reprint of the sixth edition of a 19th-century English-language treatise on Delsarte's movement system.

*Stodelle, Ernestine. *The Dance Technique of Doris Humphrey and Its Creative Potential*, Princeton, N.J.: Princeton Book Co., 1978.

Thornton, Samuel. *Laban's Theory of Movement: A New Perspective*. Boston: Plays, 1971.

Turner, Margery J. *New Dance: Approaches to Nonliteral Choreography*. Pittsburg: University of Pittsburg Press, 1971.

Wigman, Mary. *Deutsche Tanzkunst*. Dresden: Carl Reissner, 1935.

Winearls, Jane. *Modern Dance, the Jooss-Leeder Method*. London: A. and C. Black, 1958.

XIV. G. 19TH- and 20TH-CENTURY NOTATION

*Benesh, Rudolf and Joan. *An Introduction to Benesh Dance Notation*. London: Black, 1955.

Benesh, Rudolf and Joan. *Reading Dance, the Birth of Choreology*. New York: Souvenir Press, 1978.

Eshkol-Wachmann, Noa. *Movement Notation*. London: Weidenfeld and Nicolson, 1958.

*Hutchinson, Ann. *Lananotation; or Kinetography Laban; the System of Analyzing and Recording Movement*. 2nd ed., New York: Theatre Arts Books, 1970.

*Laban, Rudolf. *Laban's Principles of Dance Movement Notation With 114 Basic Movement Graphs and Their Explanation*. London: MacDonald and Evans, 1956. Reprint by Dance Horizons, 2nd ed., Boston: Plays, inc., 1975.

*Saint-Léon, Charles Victor. *La Sténochorégraphie; ou, Art d'écrire promptement la danse*. Paris: Saint-Léon, 1852.

*Stepanov, Vladimir Ivanovich. *Alphabet des Mouvements du Corps Humain*. Paris: P. Vigot, 1892; in English (*Alphabet of Movements of the Human Body; a Study in Recording the Movements of the Human Body by Means of Musical Signs*). New York: Dance Horizons, 1969, after the Raymond Lister translation, Cambridge, Eng.: Golden Head Press, 1958.

XV. STUDIES OF SPECIFIC BALLETS OR ROLES

Principal Cross-references:

> See entries under ballet titles in major "Reference Books"--mainly those of Balanchine and Mason, Beaumont, Brinson and Crisp, Chujoy and Manchester, Clarke and Vaughan, Koegler, McDonagh.

Anderson, Jack. *The Nutcracker Ballet*. New York: Mayflower Books, 1979.

*Baryshnikov, Mikhail. Baryshnikov at Work: Mikhail Baryshnikov Discusses his Roles. New York: Knopf, 1976.
Text edited and introduced by Charles Engle France. Photographs by Martha Swope.

Beaumont, Cyril. The Ballet Called Giselle. Reprint New York: Dance Horizons, 1969. Originally published London: C. W. Beaumont, 1944.

Beaumont, Cyril. The Ballet Called Swan Lake. London: Beaumont, 1952.

deMille, Agnes. Lizzie Borden: a Dance of Death. Boston: Little, Brown, 1968.
Part one consists of deMille's research into the Lizzie Borden story; part two is an account of how she created her Lizzie Borden ballet, Fall River Legend.

Goldner, Nancy and Kirstein, Lincoln. Coppélia. New York: Eakins, 1974.

Guest, Ivor. La Fille Mal Gardée. London: The Dancing Times, 1960.

Guest, Ivor. The Pas de Quatre. London: British Ballet Organization, 1968.

*Krasovskaya, Vera. "Marius Petipa and the Sleeping Beauty," Dance Perspectives No. 49, 1972.

Markova, Alicia. Giselle and I. New York: Vanguard, 1960.
Markova writes mainly of her post-Diaghilev career as it centers around the role of Giselle.

Ries, Frank W.D. "In Search of Giselle," Dance Magazine, August, 1979.
Contains useful comparison of the old French version with Petipa's revision.

Verdy, Violette, with Sperber, Ann. Giselle: a Role for a Lifetime: With the Text of the Ballet Scenario Adapted from Theophile Gautier. New York: Marcel Dekker, 1977.

XVI. ESTHETICS AND CRITICISM (INCLUDING ANTHOLOGIES OF CRITICISM, PHILOSOPHICAL TREATISES, STUDIES OF THE CREATIVE AND INTERPRETIVE PROCESSES IN DANCE, INTERVIEWS WITH CHOREOGRAPHERS AND THE LIKE).

Principal Cross-references:

The Kaprelian Esthetics for Dancers: a Selected Bibliography (Bibliographies).

Dance Research Journal (Serials).

Journal of Aesthetics and Art Criticism.

Another source of "esthetic criticism" and performance reviews is of course journalism. Thus one turns to such publications as New Yorker (Arlene Croce), Saturday Review (Walter Terry), Ballet Review (under "Serials"- various authors), New York Times (Clive Barnes and Don McDonagh), Times of London (John Percival), Village Voice (Deborah Jowitt), Stuttgarter Zeitung (Horst Koegler) and the broader coverage of Dance Magazine, Dance and Dancers, etc. New York Times Index and Times of London Index give access to material in those two papers. Articles in New Yorker and Saturday Review are indexed in Reader's Guide to Periodical Literature.

*Beiswanger, Hofmann, and Levin. "Three Essays in Dance Aesthetics," Dance Perspectives, No. 55, 1973.
Contains "Doing and Viewing Dances: a Perspective for Criticism" by George Beiswanger, "Of Beauty and the Dance: Towards an Aesthetics of Ballet" by Wilfried A. Hofmann, and "Balanchine's Formalism" by David Michael Levin.

*Brown, Jean Morrison (ed.). The Vision of Modern Dance. Princeton, NJ: Princeton Book Co., 1979.
Essays by a number of major modern dancers.

Clarke, Mary and Crisp, Clement. Making a Ballet. London: Studio Vista and New York: MacMillan, 1975.
Useful volume on the various creative processes and artistic components of ballet. The emphasis is on the British ballet.

*Cohen, Selma Jeanne (ed.). The Modern Dance: Seven Statements of Belief. Middletown, Conn: Wesleyan Univ. Press, 1966.
Valuable essays by Limón, Sololow, Hawkins, McKayle, Nikolais, Koner, and Taylor.

*Coton, A.V. Writings on Dance. New York: Dance Horizons, 1975.
Posthumous edition of critical and historical essays by a distinugished British author.

*Croce, Arlene. Afterimages. New York: Alfred A. Knopf, 1977.
Anthology of pungent but perceptive reviews and essays.

*Denby, Edwin. Dancers, Buildings and People in the Streets. New York: Curtis Books, reprint of 1965 publication.
Reviews and essays of a high order.

*Denby, Edwin. Looking at the Dance. New York: Horizon Press, 1968. Reprint of the 1949 publication.
These earlier essays and reviews are also quite fine.

*Hanna, Judith Lynne. To Dance is Human; A Theory of Non-verbal Communication. Austin, Texas: University of Texas Press, 1979.

Heppenstall, Rayner. Apology for Dancing. London: Faber and Faber, 1936.

Jowitt, Deborah. Dance Beat: Selected Views and Reviews 1967-76. New York: Marcel Dekker, 1977.

Kirstein, Lincoln. Three Pamphlets Collected: Blast at Ballet, 1937, Ballet Alphabet, 1939, What Ballet is All About, 1959. New York: Dance Horizons, 1967.

*Langer, Susanne. Feeling and Form; a Theory of Art. New York: Charles Scribner and Sons, 1953.
The essays entitled "Virtual Powers" and "The Magic Circle" are of fundamental importance, but one needs first to have read well Langer's formative Philosophy in a New Key. Cambridge, Mass.: Harvard University Press, 1942, 1951, revised ed. New York: Mentor, 1958,

Levinson, André. La Danse d'Aujourd'hui; études, notes, portraits, Paris: Editions Ducharte, 1929.
Essays by an outstanding conservative Russian dance critic. Much about the Ballets Russes. Also comments about Duncan and "free modern" dancers of earlier times.

*Livet, Anne (ed.). Contemporary Dance: An Anthology of Lectures, Interviews and Essays with Many of the Most Important Contemporary American Choreographers, Scholars and Critics. New York: Abbeville Press, 1978.
Deals with the avant-garde in America. Essays by or about Merce Cunningham, Lucinda Childs, Alwin Nikolais, Anna Sokolow, Clive Barnes, Don McDonagh, Deborah Jowitt, and others. Includes a chronology of modern dance since 1902. Lavishly illustrated.

Louis, Murray. Inside Dance; Essays. New York: St. Martin's Press, 1980.

Padgette, Paul (ed.). The Dance Writings of Carl Van Vechten. New York: Dance Horizons, 1974.

*Rogosin, Elinor. The Dance Makers: Conversations with American Choreographers. New York: Walker and Co., 1980.
Transcripts of radio interviews with a number of American modern dancers.

*Sheets, Maxine. The Phenomenology of Dance. Madison: University of Wisconsin Press, 1966.

*Siegel, Marcia. At the Vanishing Point; a Critic Looks at Dance. New York: Saturday Review Press, 1972.
Valuable critical reviews from a number of journals and newspapers. Comments on dance of the past and the present.

*Siegel, Marcia. Watching the Dance Go By. Boston: Houghton Mifflin, 1977.

*Steinberg, Cobbett (ed.). The Dance Anthology. New York: New American Library, 1980.
Essays on the dance by choreographers, critics, composers and designers, mainly from the 20th century.

Stewart, Virginia. Modern Dance. New York: E. Weyhe, 1935.
A collection of writings of pioneer modern dancers and critics. Contributors: Arthur Michel, Wigman, Palucca, Kreutzberg, Hans Hastings, Paul Love, Graham, Humphrey, Weidman, Holm, Virginia Stewart, and Merle Armitage.

*Storey, Alan M. Arabesques, London: N. Wolsey, 1948.
Creative theories of dance, Noverre through Tudor.

Svetloff, Valerian, Le Ballet contemporain; ouvrage édité avec la collaboration de L. Bakst, traduction française de M.D. Calvocoressi, St. Pétersbourg: R. Golick and A. Willborg, 1912.
Essays by an outstanding critic. Much about the early appearances of the Ballets Russes. Nostalgia concerning the old Imperial Petipa style.

*Stokes, Adrian. Tonight the Ballet. London: Faber and Faber, 1935; New York: E. P. Dutton, 1935.

Swinson, Cyril (ed.). Dancers and Critics, London: A. and C. Black, 1950.

Taplin, Diana Theodores (ed.). New Directions in Dance. Toronto: Pergamon Press, 1979.
Collected writings from the seventh Dance in Canada Conference held at the University of Waterloo, Canada, June, 1979.

Terry, Walter. I Was There: Selected Dance Reviews and Articles-1936-1976. ed. Andrew Wentink. New York: Marcel Dekker, 1978.

Tomkins, Calvin. The Bride and the Bachelors: Five Masters of the Avant-Garde. New York: Viking, 1968.
Critical essays on Duchamp, Cage, Tinguely, Rauschenberg, and Cunningham.

XVII. RELATED ARTS

The citations within this section are limited to only a few basic items concerning the art forms which are supportive of or complimentary to dance.

XVII. A. STUDIES OF MIME: BOOKS ON MIME TECHNIQUE

Principal Cross-reference:

Kirstein, Movement and Metaphor ("Broadly-based Histories") has some further citations in the Bibliography.

Broadbent, R. J. A History of Pantomime. London, 1901. Reprint New York: B. Blom, 1964.

Kipnis, Claude, The Mime Book, New York: Harper and Row, 1974.

Lawson, Joan. Mime: The Theory and Practice of Expressive Gesture, With a Description of Its Historical Development. New York: Dance Horizons, 1957. Reprint 1973.

XVII. B. DECOR, COSTUME, STAGING, ICONOGRAPHY AND ART HISTORY AS RELATED TO DANCE

Principal Cross-references:

New York Public Library Dictionary Catalog of the Dance Collection ("Bibliographies") has specific citations to virtually all of their vast holdings in these areas.
Enciclopedia dello Spettacolo ("Reference Books").
Clarke and Crisp. An Illustrated History of Ballet ("Broadly-Based Histories").
Kirstein. Movement and metaphor ("Broadly-Based Histories").
Kochno. Le Ballet ("Histories or Studies of National or Ethnic Traditions").
Dance Index monographs on artists who executed ballet decor include "Pavel Tchelitchew" by Donald Windham (Jan., Feb., 1944); "Marc Chagall" (Nov., 1945); "The Stage and Ballet Designs of Eugene Berman" by Allison Delarue (Jan., 1946); and "Picasso and the Ballet" by William S. Lieberman (Nov., Dec., 1946). (See "Serials.")

Alexandre, Arsene. The Decorative Art of Leon Bakst. New York: B. Blom, 1971; New York: Dover, 1972.

Amberg, George. Art in Modern Ballet. New York: Pantheon, 1946.

*Barton, Lucy. Historic Costume for the Stage. Boston: W. H. Baker, 1961.
Excellent work.

*Beaumont, C. W. Ballet Design, Past and Present. London: The Studio; New York: Studio Publications, 1946.
Masterly foundation study of a complex subject.

Beaumont, C. W. and Sitwell, Sacheverell. Romantic Ballet in Lithographs of the Time. London: Faber and Faber, Ltd., 1938.

Binney, Edwin "A Century of German Dance Prints, 1790-1890," Dance Perspectives, No. 47, 1971.

Binney, Edwin. "Sixty Years of Italian Dance Prints, 1815-1875," Dance Perspectives, No. 53, 1973.

Bjurstrom, Per. Giacomo Torelli and Baroque State Design. Stockholm: National Museum, 1962.

*Boucher, François. *A History of Costume in the West*. London: Thames and Hudson, 1967.
Published in New York in 1966 as *20,000 Years of Fashion*.
Major study.

Browse, Lillian. *Degas Dancers*. London: Faber and Faber; New York: Studio Publications, 1949.

*Buckle, Richard. *Modern Ballet Design*. New York: Macmillan; London: A. and C. Black, 1955.

Chaffee, George. "American Lithographs of the Romantic Ballet," *Dance Index*, February, 1942.

Chaffee, George, "American Music Prints of the Romantic Ballet," *Dance Index*, December, 1942.

Chaffee, George. "The Romantic Ballet in London," *Dance Index*, Nov.-Dec., 1943.
Study of ballet prints.

Clark, Kenneth. *Civilisation*. New York and Evanston: Harper and Row, 1969.
A summary of Western cultural history, mainly as documented by painting, sculpture, and architecture.

Clark, Kenneth. *The Romantic Rebellion*. New York: Crown Publishers, 1973.
A consideration of nineteenth-century romanticism as reflected in painting and sculpture. Excellent chapter on Degas.

*Clarke, Mary and Crisp, Clement. *Ballet Art*. New York: Crown Publishers, 1978.
Deals with ballet as a subject for art works, Renaissance to the present.

*Clarke, Mary and Crisp, Clement. *Design for Ballet*. New York: Hawthorn Books, 1978.

Cooper, Douglas. *Picasso: Theatre*. Paris: Editions Cercle d'Art; New York: H. N. Abrams, 1968.

*Davenport, Milia. *The Book of Costume*. 2 vols., New York: Crown Publishers, 1948, (Now available bound in a single volume, 958 pp.)
A chronological survey of dress, jewelry, ornament, coiffure, and the like from the Ancient Orient to the end of the American Civil War. Profusely illustrated, but all black and white. On the whole a useful resource.

**Encyclopedia of World Art*. London and New York: McGraw-Hill, 15 vols., 1958-68.
Invaluable.

*Gardner, Helen. Art Through the Ages. New York: Harcourt Brace Javonovitch, 6th edition (rev. Horst de la Croix and Richard G. Tansey), 1975.
Outstanding. Much on the cultural context of art.

Jansen, H. W. A History of Art. Englewood Cliffs, N.J.: Prentice-Hall, 2nd ed., 1977.

Lampkin, Lucy. The Dance in Art; A Book of Dances, Poems, Paintings, Sculpture and Music, New York: J. Fischer and Bros., 1935.
Contains prints of art works by Degas, Picasso, Rodin, Bakst, etc.

*Lawson, Joan and Revitt, Peter. Dressing for the Ballet. London: A. and C. Black, 1958.
Has instructions and patterns for ballet costumes: historical, national, and modern. Very useful.

*Moore, Lillian. Images of the Dance: Historical Treasures of the Dance Collections 1581-1861. New York: New York Public Library, 1965.
Deals with ballet artifacts from 1581 to 1861 to make in effect a history of that era. A quality work.

Moore, Lillian. "Prints on Pushcarts," Dance Perspectives, No. 15, 1962.
Study of Currier and Ives prints which illustrate dancing.

*Oenslager, Donald. Scenery Then and Now. New York: Russell and Russell, 1966.
Major work.

*Oenslager, Donald. Stage Design: Four Centuries of Scenic Invention. New York: Viking, 1975.
Major work.

Polunin, Vladimir. The Continental Method of Scene Painting: Seven Years with the Diaghileff Company. London: C. W. Beaumont, 1927. Reprint New York: Da Capo, 1978.

Reade, Brian. Ballet Design and Illustrations. London: Her Majesty's Stationery Office, 1967.
One of the more current works in this area.

*Rischbieter, Henning, (ed.). Art and the Stage in the 20th Century; Painters and Sculptors Work for the Theatre. New York: New York Graphic Society, 1970.
Translation of Bühne und bildende Kunst im XX Jahrhundert, Velber bei Hannover, 1968.

Spencer, Charles. Leon Bakst. London: St. Martin's Press, 1973; New York: St. Martin's Press, 1973.

Ter-Arutunian, Rouben. *In Search of Design*. New York: Dance Perspectives Foundation, 1966.

Terry, Walter and Rennert, Jack. *100 Years of Dance Posters*. New York: Dial Press, 1976.

Victoria & Albert Museum. *Ballet Designs and Illustrations, 1581-1940; a Catalogue Raisonné, by Brian Reade*. London: Her Majesty's Stationery Office, 1967.

XVII. C. STUDIES OF DRAMA, PROSE, POETRY, AND ETIQUETTE AS RELATED TO DANCE

Principal Cross-reference:

Enciclopedia dello Spettacolo ("Reference Books")

Anderson, Jack. "The Dance, the Dancer, and the Poem: an Anthology of Twentieth-Century Dance Poems," *Dance Perspectives*, No. 52, 1972.

Baur-Heinhold, Margarete. *The Baroque Theater; a Cultural History of the 17th and 18th Centuries*. New York: McGraw-Hill, 1967.

Bowers, Faubion. *Japanese Theatre*. New York: Hermitage House, 1952. Reprint Greenwood Press, 1976.

*Brockett, Oscar G. *History of the Theatre.* 3rd ed., Boston: Allyn and Bacon, 1977.
Standard text of high quality.

*Brockett, Oscar. *The Theatre, An Introduction*. 2nd ed., New York: Holt, Rinehart, Winston, 1969.
Useful general introduction to the subject.

*Brockett, Oscar G. and Findlay, Robert R. *Century of Innovation: A History of European and American Theatre and Drama Since 1870*. Englewood Cliffs, NJ: Prentice-Hall, 1973.
Excellent introduction to the modern drama.

Burdick, Jacques. *Theater*. New York: Newsweek Books, 1974.
Very concise layman's introduction. Well illustrated.

Chambers, E. K. *The Medieval Stage*, 2 vols., London: Oxford University Press, 1903.

Ernst, Earle. *The Kabuki Theater*. New York: Grove Press, 1956.

Gargi, Balwant. *Theatre in India*. New York: Theatre Arts Books, 1962.

Keith, Arthur Beriendale. *The Sanskrit Drama: Its Origin, Development, Theory and Practice*. Clarendon, England: Oxford University Press, 1924.

Lawrenson, Thomas Edward. *The French Stage in the Seventeenth Century*. Manchester, England: Manchester U. Press, 1957.

Nagler, Alois Maria. *A Source Book on Theatrical History*. Reprint New York: Dover, 1959.

Nagler, Alois Maria. *Theater Festivals of the Medici; 1539-1637*. New Haven, Conn: Yale University Press, 1964.

Roslavleva, Natalia. *Stanislavsky and the Ballet*. New York: Dance Perspectives Foundation, 1965.

Scott, Adolphe Clarence. *The Classical Theatre of China; With Illustrations by the Author*. London, Allen and Unwin, 1957; Reprint Greenwood Press, 1978.

Scott, Adolphe Clarence. *An Introduction to the Chinese Theatre*. New York: Theatre Arts Books, 1959.

Scott, Adolphe Clarence. *The Kabuki Theatre of Japan.* New York: Macmillian, 1955; London: G. Allen and Unwin, 1955.

*Strong, Roy C. *Splendor at Court: Renaissance Spectacle and the Theatre of Power*. Boston: Houghton, Mifflin Co., 1973. Deals authoritatively with the courtly festivities of the Renaissance.

Waley, Arthur. *The No Plays of Japan*. New York: Grove Press, 1957.

Welsford, Enid. *The Court Masque; A Study in the Relationship Between Poetry and the Revels*. London: Cambridge U. Press, 1927. Reprint New York: Russell and Russell, 1962. Major study of the genre.

*Wildeblood, Joan and Brinson, Peter. *The Polite World: a Guide to English Manners and Deportment from the Thirteenth to the Nineteenth Century*. London: Oxford University Press, 1965. Fascinating study, much of the data relevant to courtly and other social dancing.

Winter, Marian Hannah. *The Theatre of Marvels*. New York: B. Blom, 1964.

XVI. D. MUSIC

Music Reference Books and Other Research Aids

Consult these for articles on the composers, forms, and terminology of dance music, as well as bibliographic citations.

Apel, Willi (ed.). Harvard Dictionary of Music. Cambridge, Mass.: Harvard University Press, 1970.
Contains no biographical material.

**Duckles, Vincent. Music Reference and Research Materials: An Annotated Bibliography. 4th ed., New York: The free Press, 1974.
An indispensible resource.

**Grout, Donald. A History of Western Music. New York: Norton, 3rd ed. 1980.
An outstanding publication.

*The Music Index (1948-) A guide to periodical material in the field of music.

**Die Musik in Geschichte und Gegenwart (ed. Friedrich Blume). Kassel-Wilhelmshöhe: Bärenreiter Verlag, 16 vols. 1949-79.
Probably the finest of all music encyclopedias.

**New Grove Dictionary of Music and Musicians (ed. Stanley Sadie). London: MacMillan 20 vols. 1978.
The most comprehensive music reference work in English.

**Riemann Musiklexikon, 12th ed. by Wilibald Gurlitt, Hans Eggebrecht and Carl Dehlhaus. Mainz: B. Schotts Söhne, 5 vols. 1959-73.
Also an excellent resource.

**RILM Abstracts (1967-) A quarterly publication of the project, Répertoire internationale de la litterature musicale (International Inventory of Music Literature). Indexes current books and articles on music, supplying an abstract of each item.

*Slonimsky, Nicolas. Baker's Biographical Dictionary of Musicians. New York: G. Schirmer, 6th ed. 1979.
On the whole, outstanding.

Vinton, John (ed.). A Dictionary of Contemporary Music. New York: E. P. Dutton, 1974.

*Watanabe, Ruth. Introduction to Music Research. Englewood Cliffs, New Jersey: Prentice-Hall, 1967.
Valuable treatise on the methodology of musical research; also contains useful lists of resources. Needs to be updated.

Books on Dance Music

*Anthony, James R. French Baroque Music from Beaujoyeulx to Rameau. New York: W. W. Norton, 1974.
A valuable study.

Drew, David (ed.). *The Decca Book of Ballet*. London: Frederich Muller Ltd., 1958.
After a "Short History of Ballet" by Arnold Haskell, a large number of ballets are taken up by composer: first those to specially composed scores, then "symphonic" works. Most entries list data about a ballet (choreographer, designer, first performance, etc.), then describe the story or action of the piece along with some rudimentary musical analysis and occasional musical examples.

Evans, Edwin. *Music and the Dance: For the Lovers of the Ballet*. London: Herbert Jenkins, 1948.
A statement concerning (1) the proper relationship between music and dance (ideally an equal partnership), (2) guidance for choice of dance music, (3) description and analysis of some important scores (Diaghilev standards, symphonic ballets, modern British works), (4) a consideration of Rameau, Adam, Delibes and Tchaikovsky, (5) some suggestions regarding music which might be used for ballet, (6) some special historical essays. Within its scope, a useful book.

Fiske, Roger. *Ballet Music*. London: George Harrap, 1958.
A brief layman's introduction. Some of the historical material is inaccurate, but the musical analysis is often respectable, and a substantial number of musical examples are included. After the predictably superficial treatment of "pre-romantic" ballets, Fiske settles down to a discussion of 19th-century ballets (*Giselle*, *Coppélia*, *Sylvia*, and the three Tchaikovsky scores), then treats the *Firebird* and *Petrouchka*, followed by *Daphnis and Chloe* (*apropos* Ashton's choreography), *Job*, and *The Prince of Pagodas*.

*Isherwood, Robert. *Music in the Service of the King: France in the Seventeenth Century*, Ithaca, New York: Cornell University Press, 1973.

**La musique et le ballet*. Paris: special issue of *La Revue Musicale*, Nr. 219, Dec.-Jan., 1953.
A collection of essays, on various aspects of dance music and related topics, by Ferdinando Reyna, A. Richard, Raymond Lepoutre, Serge Lifar, Alain Vigot and others. Well worth consulting.

*Pischl, Paul (ed.). "Composer/Choreographer," *Dance Perspectives*, No. 16, 1963.
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XVIII. SPECIAL STUDIES

This section contains only a selection from the thousands of books and aritcles on the more specialized subjects within dance history. For further citations, the best recourse is to consult the New York Public Library *Dictionary Catalog of the Dance Collection* and its supplements. In addition, see sections within this treatise which list more comprehensive resources. (E.g., for more on 19th-century Germany and Austria, sections IV, VII, VIII, X, XI, and XII are all relevant. For U.S. popular or ballroom dancing, refer especially to sections X and XII, etc.)

Where practicable, both geography and chronology determine classification. An international artist is usually found under the country where he has worked the most (thus Balanchine under "20th-Century U.S. Ballet" and Glen Tetley under "20th-Century Germany"). However, the entire "Ballets Russes" era is treated in a special section. A few items are modern editions of primary sources, though most of the latter are in section XIII.

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XVIII. O. U.S. "MODERN DANCE" TILL CA. 1950.

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Valuable photo study of early Graham.

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Probably the first scholarly study of this eccentric pioneer.

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Photo-essays on the companies of Cunningham, Taylor, Feld, Mitchell, and Ailey.

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*Klosty, James. *Merce Cunningham*. New York: Saturday Review Press, 1975.

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*Pilobolus. New York: Random House, 1978.
Excellent photographs by Tim Matson, with comments mainly by company members. Includes a list of productions. Valuable profile of a unique experimental American company.

Rainer, Yvonne. Work 1961-73. New York: New York University Press, 1973.

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Significant material by Judith Dunn, Lucas Hoving, Jack Moore, Daniel Nagrin, Don Redlich, Murray Louis, Katherine Sitz, and Remy Charlip.

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Helpful assemblage of random notes, essays, and letters by Alwin Nikolais, with commentary by Siegel. Well illustrated.

Stern, L. E. "Paul Taylor: Gentle Giant of Modern Dance," Dance Magazine, February, 1976.

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Tomkins, Calvin. The Bride and the Bachelors. New York: Viking Press, 1968.
Interdisciplinary study. Has chapter on Merce Cunningham, relating his work to that of Cage, Rauschenberg, Duchamp and Tinguely.

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One of the few detailed accounts of Robert Wilson and his work.

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Some comments about Group Motion, a Philadelphia-based company run by two German disciples of Wigman.

XVIII. Q. U.S. POPULAR, BALLROOM, AND JAZZ

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A photo-essay.

*Croce, Arlene. *The Fred Astaire and Ginger Rogers Book*. New York: Outerbridge and Lazard, 1972.

XVIII. R. 20TH-CENTURY BRITAIN

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Clarke, Mary. *Dancers of the Mercury*. London: A. & C. Black, 1962.
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Cohan, Robert. Interviews in *Dance and Dancers*. September, 1967; February, 1972; April, 1976.

Crisp, Sainsbury, and Williams (eds.). *50 Years of Ballet Rambert*. London: The Scholar Press, 1976.
Company profile celebrating the golden anniversary of the Rambert Company. Valuable essays, photos, and a chronology.

De Valois, Ninette. *Come Dance with Me*. London: A. & C. Black, 1962.
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Company profile brochure. Contains photos and several essays, including "Contemporary Dance Comes to Britain" by Peter Williams and "London School of Contemporary Dance" by John Allen.

Macmillan, Kenneth. Interviews in About the House. February, 1963 and June, 1966.

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Concerns "The Place," the residence of London Contemporary Dance Theatre and its school.

Rambert, Marie. Quicksilver. London: Macmillan, 1972.
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"Rambert Anniversary Issue," Dance and Dancers, October, 1955.

*Vaughan, David. Frederick Ashton and His Ballets. New York: Knopf, 1977.
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Review of experimental dance in London, summer of 1972: Hampstead Theatre Dance Club's Stage Two, Geoff Moore's Moving Being, Scottish Theatre Ballet, Peter Dockley group.

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Review of London Contemporary Dance Theatre.

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Williams, Peter; Percival, John, and Goodwin, Noel. "American Influence in New Works at the Place," Dance and Dancers, February, 1973.

XVIII. S. 20TH-CENTURY FRANCE, NETHERLANDS, AND BELGIUM

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Concerns the French experimental company, Ballet-Théâtre Contemporain.

"Béjart Portfolio," Dance Magazine, December, 1975.

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Photo-essay of Ballet of the 20th-Century and its director-choreographer.

Dantzig, Rudi van. Interviews in Dance and Dancers, May, 1966 and September, 1974.

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Goodwin, Noel, "Rudi van Dantzig," About the House, March, 1970.

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Lidova, I. "Roland Petit," Les Saisons de la Danse, summer. 1968.

Loney, G. "Hans van Manen," Dance Magazine, February, 1974.

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Van Dantzig discusses Netherlands National Ballet.

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Stoop, Norma McLain. "A Major Chord in Dance; Netherlands Dance Theatre," Dance Magazine, September, 1978.

XVIII. T. 20TH-CENTURY GERMANY, AUSTRIA, AND SWITZERLAND

Baril, Jaques. "Kurt Jooss," *Les Saisons de la Danse*, November, 1975.

Coton, A. V. *The New Ballet: Kurt Jooss and His Work*. London: Dobson, 1946.

Foster, John. *The Influences of Rudolf Laban*. London: Lepus Books, 1977.

Gräter, Manfred and Koegler, Horst. "Television Ballet in Germany," *Dance and Dancers*, June, 1970.

Gropius, Walter (ed.). *The Theatre of the Bauhaus*. Middletown, Conn: Wesleyan University Press, 1961.
Contains chapter by Schlemmer, "Man and Art Figure." Translated from the German by Arthur Wensinger.

Internationales Ballett auf Deutschen Bühnen/International Ballet on German Stages, Munich: Prestel, 1968.
Excerpts from press reviews of ballet performances in Germany plus several useful essays, e.g., Bernd Alois Zimmermann's "On the Future of Ballet" and Klaus Geitel's "Ballet in Germany." All materials presented in both German and English.

"Jaques-Dalcroze," *Die Musik in Geschichte und Gegenwart*, Kassel und Basel: Bärenreiter, 1949-
Contains extensive bibliography of works by and about Jaques-Dalcroze.

Koegler, Horst. "Exponent of the Avant-garde: Pina Bausch," *Dance Magazine*, February, 1979.

*Koegler, Horst. "In the Shadow of the Swastika: Dance in Germany, 1927-36," *Dance Perspectives*, No. 57, 1974.

Koegler, Horst. "John Neumeier: Success Story of the 70's?" Dance Magazine, February, 1973.

Laban, Rudolf von, *Ein Leben für dem Tanz*, Dresden: Carl Reissner, 1935; English translation *A Life for the Dance*, London, 1975.
Laban's autobiography. Contains important material on his principal theories as well as the personal data.

Percival, John. "Dance Along the Rhine," *Dance and Dancers*, July, 1977.
Recent reports from Cologne, Essen, and Wuppertal.

*Scheyer, Ernst. "The Shapes of Space: The Art of Mary Wigman and Oskar Schlemmer," *Dance Perspectives*, No. 41, 1970.

Sorrell, Walter (ed.). The Mary Wigman Book. Middletown, Conn: Wesleyan University Press, 1975.

Stoop, Norman McLain. "They Have the Nail: A Cologne Diary," Dance Magazine, May, 1975.
Concerns Cologne Tanz-Forum and related matters.

Tetley, Glen. "Pierrot in Two Worlds," Dance and Dancers, December, 1967.

*Wingler, Hans. The Bauhaus. Cambridge, Mass: The MIT Press, 1969.
Massive and beautifully-illustrated study of the entire Bauhaus movement. Considerable material on Schlemmer. Extensive bibliography. Translated from the German by Wolfgang Jabs and Basil Gilbert.

XVIII. U. 20TH-CENTURY SCANDINAVIA

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Banes, Sally. "An Introduction to the Ballets Suédois," Ballet Review, Vol. 7, Nos. 2-3, 1978-79.

*Cullberg, Birgit, "Ballet: Flight and Reality," Dance Perspectives, No. 29, 1967.

"Gothenburg," Portfolio in Dans, November, 1974.

*Kragh-Jacobson, Svend. 20 Solo Dancers of the Royal Danish Ballet. Copenhagen: H. Reitzel, 1965. Photos by Mogens von Haven. Also published in Danish, Reitzel, 1965.

*Leicht, Georg and Hallar, Marianne. Die Kongelige Teaters Repertoire 1889-1975. København: Bibliotekscentrum, 1977.
A chronicle of the Royal Danish Theatre productions.
In Danish.

Lidova, I. "Cullberg," Les Saisons de la Danse, May, 1972.
Lists Cullberg's complete works.

*Maré, Rolf de (ed.). Les Ballets Suédois dans l'art contemporain. Paris: Editions du Trianon, 1931.
An elegant, beautifully-chosen collection of plates, with commentary.

Percival, John. "Revivals and Creations in Copenhagen," Dance and Dancers, April, 1972.
Includes a review of Flindt's "The Triumph of Death."

Stahle, A. G. Interview with Ivo Cramér in Dans. No. 8.

XVIII. V. 20TH-CENTURY CANADA, AUSTRALIA, AND NEW ZEALAND

Anderson, Jack. "Dancing in a January World: Winnipeg's Contemporary Dancers," Dance Magazine, March, 1977.

Maynard, Olga. "Arnold Spohr and the Royal Winnipeg Ballet," Dance Magazine, April, 1971; see also Dance Magazine, September, 1975.

Maynard, Olga. "Celia Franca and the National Ballet of Canada," Dance Magazine, April, 1971; see also the series on the company in Dance Magazine, March, 1977.

Maynard, Olga. "Les Grands Ballets Canadiens," Dance Magazine, April, 1971.

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*Oxenham, Andrew with Crabb, Michael. Dance in Canada Today. Toronto: Simon and Pierre, 1978.

Van Praagh, Peggy. Ballet in Australia. Melbourne: Longmans, 1965.
Short monograph.

Wyman, Max. The Royal Winnipeg Ballet: The First Forty Years. Toronto: Doubleday Canada Ltd., 1978.
Photo-essay.

XVIII. W. 20TH-CENTURY LATIN AMERICA

Maynard, Olga. "Alicia Alonso and Ballet Nacional de Cuba," Dance Magazine, June, 1978.

Stoop, Norma. "Ballet Internçional de Caracas," Dance Magazine, January, 1978.

XIX. AUDIO-VISUAL RESOURCES.

XIX. A. GUIDES AND CRITICISM

Of prime importance are the John Mueller publications in this section.

Principal cross-references:

New York Public Library Dictionary Catalog of the Dance Collection ("Bibliographies").
"Film" in Koegler, Concise Oxford Dictionary of Ballet ("Reference Books").
"Filmography" in Music Educator's National Conference, Music in World Cultures ("Guides to Recordings")

See also the entries under New York Public Library: Library and Museum of the Performing Arts Research Center, University of Rochester Dance Film Archive, Stockholm Film House, Köln Tanzarchiv, Göttingen Institute for Research Films (all in "Archives and Libraries" section) as well as the film rental companies in the "Addresses" section.

Braun, Suzan and Kitching, Jessie. *Dance and Mime*. New York: Dance Films Association, 1980.
A catalogue of dance and mime films and videotapes.

"Cine-dance," *Dance Perspectives*, No. 30, 1967.
A collection of essays by a number of authors, including Arthur Knight and Ed Emshwiller.

"Danza-La Danza nel cinema," *Enciclopedia dello spettacolo*.
N.B. The 1963 supplementary volume of the *Enciclopedia* is also devoted to various kinds of theatrical films.

**Mueller, John. *Dance Film Directory: An Annotated and Evaluative Guide to Films on Ballet and Modern Dance*. Princeton, NJ: Princeton Book Co., 1978.
Describes and evaluates about 300 films and videotapes available for purchase and rental in the U.S. Gives addresses of rental companies, current prices and the like. In the introduction, Mueller discusses projection equipment, planning film series, and use of films in the classroom. Emphasis is on ballet and "modern" dance, though some ethnic material is included.
Mueller's Directory is currently the *most useful* of its kind. It is mainly a revised version of Mueller's *Films on Ballet and Modern Dance*, but the prototype contains some material not included in the more recent book. (See below). Mueller updates his material in his occasional *Dance Magazine* reviews of films and by means of supplementary sheets, which he announces in that journal.

*Mueller, John. *Films on Ballet and Modern Dance: Notes and a Directory*, New York: American Dance Guild, 1974.
Still valuable for the analyses of Humphrey's *Passacaglia* and *Graham's Night Journey*, plus a few other details.

*Parker, David L. and Siegel, Esther. *Guide to Dance in Film: A Catalogue of U.S. Productions Including Dance Sequences, with Names of Dancers, Choreographers, Directors and Other Details*. Detroit: Gale Research Co., 1978.
A survey of some 1750 dance sequences, many of which are now archival or even no longer extant. No attempt is made to indicate consumer availability. However, the volume contains much basic information available nowhere else.

UNESCO. *Ten Years of Films on Ballet and Classical Dance.* Paris: United Nations Educational, Scientific and Cultural Organization, 1968.
Though out-of-date, this booklet is still valuable, especially regarding 35 mm professional-sized films, a number of which have never been distributed in the United States.

XIX. B. FILMS, A SELECT LIST

These are the films I have found to be most useful for dance history classes. All are 16 mm rental items. John Mueller's publications (previous section) give more complete information.

*"Afternoon of a Faun" (1973) 11 min., color. University of Rochester Archive.
John Mueller's reconstruction of the Nijinsky ballet from still photos, coordinated with the musical score. A fine piece of research.

"Alicia" (1976) 75 min., color. Tricontinental film center, 333 Sixth Avenue, New York, NY 10014.
Documentary on Alicia Alonzo, with extended dance passages: "Black Swan pas de deux" (complete), "Carmen," "Pas de Quatre," "Giselle Act I." Requires wide-angle (anamorphic) lense.

*"Alvin Ailey: Memories and Visions" (1975) 54 min., color. University of Illinois.
Effective portrait of Ailey and his company, with extended dance passages ending with a goodly portion of his sensational "Revelations."

*"American Ballet Theatre" (1973) 90 min., color, Arthur Cantor, Inc., 234 W. 44th St., New York, NY 10036.
Outstanding, but an expensive rental. Company profile containing portions of "Les Sylphides," "Rodeo," Ailey's "The River," Lander's "Etudes," plus all of the "Black Swan" pas de deux and all of "Pillar of Fire."

"Appalachian Spring" (1958) 31 min., black and white, University of Illinois, Indiana University and others. The famous Americana modern dance piece of Martha Graham, with music by Aaron Copland.

*"Ballet Adagio" (1971) 10 min., color. University of Rochester Film Archive.
An attractive slow-motion version of Messerer's "Spring Waters." Excellent for careful study of complex techniques of partnering. Beautifully photographed by Norman McLaren.

*"Ballet for All" films (1970), Seven short but useful half-hour color films on the development of ballet. Lecture demonstrations feature members of England's "junior division"

of Royal Ballet. Extensively described in Dance Magazine, August, 1977.
For low-priced rentals, try University of Illinois.
The films are:

1. How Ballet Began (Pre-Romantic ballet-superficial)
2. Ballet Enters the World Stage (Giselle, La Sylphide)
3. How Ballet Was Saved (Coppélia)
4. Tchaikovsky and the Russians (Swan Lake, Sleeping Beauty)
5. The Beginnings of Today (Les Sylphides, Petrouchka, Pavlova's Dying Swan)
6. Ballet Comes to Britain (Afternoon of a Faun, Boutique Fantasque, Les Biches, Rake's Progress)
7. British Ballet Today (Ashton's La Fille Mal Gardée).

"Ballet with Edward Villella" (1970) 27 min., color, University of Illinois and elsewhere.
Effective lecture-demonstration by Villella, with other NYCB members, including Pat McBride. Includes portions of Balanchine's "Tchaikovsky pas de deux," "Apollo," and "Rubies," as well as a mime passage from "Giselle" Act II.

*"Baroque Dance 1675-1725"(1979) 20 min., color, Media Center, University of California, Berkeley.
Produced by Shirley Wynne and Allegra Fuller Snyder. Prepared from prime sources to illustrate Baroque dance. Includes suite from "Diana and Mars." 100 page monograph for sale upon request.

"Behind the Scenes with the Royal Ballet" (1965) 30 min., black and white, Syracuse University Film Rental Center, Syracuse, New York 13210.
Frederick Ashton rehearses a portion of his "Monotones," and various couples, including Fonteyn and Nureyev, rehearse portions of Macmillan's "Romeo and Juliet." A useful introduction to the complete film of the latter. Also illustrates the lyrical "Royal" style.

**"The Children of Theatre Street" (1977?) 89 min., color, Corinth Films, 410 East 62 St., New York City 10021.
The famous film about students at the Kirov Ballet School in Leningrad. Very expensive, but with a somewhat reduced rate for high school audiences. Uncommonly fine film in all respects.

*"Dance: New York City Ballet" (1965) 29 min., black and white, Indiana University, University of Illinois, University of California and elsewhere.
Members of the New York City Ballet perform "Tchaikovsky Pas de Deux," "Meditation," "Tarantella," and some of the "Agon" pas de deux, with comments by Balanchine and dancers. A very useful film.

**"A Dancer's World" (1967) 30 min., black and white, Indiana University, University of Illinois, University of California, and others.
The justly famous Martha Graham film in which she makes up for Jocasta in "Night Journey," philosophizes about dance, and presents her company, who do Graham exercises and material from "Diversion of Angels." Pairs well with "Night Journey."

*"Don Quixote" (1973) 109 min., color, Walter Reede, 241 E. 34th St., New York, New York 10016.
The excellent Nureyev version of the Petipa classic.

*"Enigma Variations" (1970) 33 min., color, University of Rochester Archives.
The Royal Ballet Company in one of Frederic Ashton's most important works. An excellent film.

*"An Evening with the Royal Ballet" (1964) 85 min., color, University of Illinois, which will rent the film in two parts:
(1) Ashton's "La Valse" (nothing special) and "Les Sylphides" (very useful),
(2) "Corsaire Pas de Deux" (superb) and "Sleeping Beauty, Act III." Fonteyn and Nureyev are featured.

"Giselle" (1964) 98 min., black and white, Tricontinental Film Center, 333 Sixth Avenue, New York, New York 10014.
A version danced by Alicia Alonzo and the National Ballet of Cuba.

*"I Am a Dancer" (1973) 93 min., color,JER Pictures, 165 W. 46th St., New York, New York 10036.
A profile of Rudolf Nureyev, with complete performances of Ashton's "Marguerite and Armand" (with Fonteyn) and "Sleeping Beauty" pas de deux; portions of "Les Sylphides" and Tetley's "Field Figures." An outstanding film, but an expensive rental.

*"In a Rehearsal Room" (1975) 11 min., color, University of Illinois.
Beautiful adagio pas de deux by William Carter, danced by Cynthia Gregory and Ivan Nagy.

"Junction: Paul Taylor and Company" (1965) 12 min., color, University of Rochester.
Short but complete work useful as a supplement to the other Taylor film profile. Music - unaccompanied Bach cello movements.

"Light, Part 5" (1976) 22 min., color, University of Rochester Archive.
A trio by the avant-garde choreographer, Kai Takai.

"Man and Mask: Oskar Schlemmer and the Bauhaus stage" (1968) 28 min., color, Cultural Attaché, German Consulate General, 460 Park Avenue, New York, New York: 10022. Order under the German title, "Mensch und Kunstfigur."
Free, but difficult to obtain. Excellent modern reconstruction and presentation of a series of short pieces by a pioneer of the German avant-garde. It is useful to follow this with "The Triadic Ballet."

*Margot Fonteyn" (1970) 54 min., color, University of Illinois.
A fine documentary of the ballerina, with passages from Ashton's "Birthday Party," "Gayaneh," and "Sleeping Beauty."

*"Margot Fonteyn Performing with the Royal Ballet" (1959) 132 min., color, Schoenfeld Film Distributing Corporation, 165 W. 46th St., New York, New York 10036.
Expensive, but contains "Firebird," "Ondine," "Swan Lake" Act II.

*"The Martha Graham Dance Company" (1976) 89 min., black and white, Indiana University.
Fine profile of Graham and her recent company, with representative selections well performed.

"Mary Wigman: Four Solos" (1929) 10 min., black and white, University of Rochester Archive.
Valuable document by the pioneer of German expressionism performing her own material.

*"A Midsummer Night's Dream" (1967) 93 min., color, Harry K. McWilliams, 151 Lafayette St., New York, New York 10013.
Very expensive. Available in wide-angle 35 mm. or "cut-down" 16 mm. prints. A superbly filmed version by the New York City Ballet of one of Balanchine's few full-length narrative works.

*"Modern Ballet" (1960) 29 min., black and white, Indiana University.
Antony Tudor discusses his theories of ballet. He, along with Nora Kaye and Hugh Laing, demonstrates passages from several works, including "Pillar of Fire." The film pairs well with "American Ballet Theatre."

*Night Journey" (1962) 29 mon., black and white, University of Illinois and elsewhere.
Martha Graham, Bertram Ross, and the Graham Company in Graham's very special version of "King Oedipus." Pairs well with "A Dancer's World." See John Mueller's excellent analysis of "Night Journey" in his Films on Ballet and Modern Dance.

"Pas de deux" (1968) 14 min., black and white, University of Illinois and elsewhere.
A beautiful slow-motion silhouette piece choreographed by Ludmilla Chiriaeff, with special cinematic effects by Norman McLaren.

"Paul Taylor and Company: An Artist and His Work" (1968) 38 min., color, University of Illinois and elsewhere.
Profile of Taylor and his company, with short excerpts from a number of his works.

**"Plisetskaya Dances" (1964) 70 min., black and white, University of Illinois.
Outstanding film about the great Russian ballerina, made when she was in her prime. Included are episodes from a number of Russian classics and Soviet pieces.

*"Rhythmetron: Dance Theatre of Harlem" (1973) 40 min., color, Northern Illinois University, Division of Communication Services, Dekalb, Illinois 60115; University of Michigan Audio-Visual Center, Ann Arbor, Michigan 14103.
Arthur Mitchell and the Harlem dancers give an intelligent lecture-demonstration of ballet basics to school children, then dance some of their repertoire. The demo is very useful, the ballets not of much significance.

*"Romeo and Juliet" (1966) 126 min., color, Syracuse University Film Rental Center, Syracuse, New York 13210 (expensive)
The famous Macmillan version danced by Fonteyn, Nureyev and the Royal Ballet. "Behind the Scenes with the Royal Ballet" (above) makes an effective introduction.

"The Royal Danish Ballet, 1902-1906" (produced 1979) 14 min., black and white, University of Rochester Archive.
Unique footage of turn-of-the-century Royal Danish dancers, including Hans Beck, performing Bournonville excerpts.

*"Sleeping Beauty" (1964) 90 min., color, Swank Films, P.O. Box 7008M, St. Louis, Mo. 63166.
The Kirov production, with Sizova, Solovyev, Makarova and Panov. Probably the greatest film of the Petipa legacy. Slightly cut. Requires anamorphic (wide-angle) lens.

*"Spartacus" (1977) 95 min., color, Corinth Films, 410 E. 62nd St., New York, NY 10021.
An excellent production by the Bolshoi Ballet of Moscow, supervised by choreographer and director, Yuri Grigorovitch. A very costly rental, however. Also requires wide-angle lens.

"Sue's Leg: Remembering the Thirties" (1976) 59 min., color, Indiana University.
Twyla Tharp and compnay present a characteristic work, preceded by a brief history of the social dance styles which influence Tharp.

"The Triadic Ballet" (date?) 32 min., color, Modern Talking Picture Service, 315 Springfield Avenue, Summit, New Jersey 07901.
Modern German reconstruction of Schlemmer's radical Bauhaus piece. Order under the title, "Triadisches Ballett." "Man and Mask" provides a useful introduction. Often difficult to obtain.

"Walkaround Time" (1968) 48 min., color, University of Rochester Archive.
A major work by Merce Cunningham, well performed by Cunningham, Carolyn Brown and the company.

"With My Red Fires" (1972) 30 min., color, University of Rochester Archive.
A reconstruction, supervised by Charles Weidman, of one of Doris Humphrey's most significant works.

XIX. C. 35mm. SLIDE SERIES AND OTHER VISUAL AIDS.

Lawson, Joan, "A Chart for the History of Dance in Society and in the Theatre as Ballet," The Dancing Times, April, 1969 through August, 1969.

20th Century Dance in Slides, (1978) Pictura Dance, 25 W. 68th Street, New York, NY. General editors: Susan Reimer and Nancy Reynolds.
Generally useful though expensive. Descriptive booklet included with the purchase. Takes over where the VRI series below leaves off. Sold as a package only.

Unit I (25 slides) "Forerunners of American Modern Dance" (Fuller, Duncan, Denishawn) by Jill Silverman.

Unit II (50 slides) "Pioneers of Modern Dance" (Graham, Humphrey, Weidman, Wigman, others) by Robert Pierce.

Unit III (40 slides) "Legacy of Modern Dance: (Limon, Taylor, Nikolais, Sokolow, others) by Robert Pierce.

Unit IV (35 slides) "Dance of the Avant-Garde" (Cunningham, post-Cunningham) by David Vaughan.

Unit V (40 slides) "The Diaghilev Ballets Russes" by Susan Reimer.

Unit VI (55 slides) "Master Ballet Choreographers" (Balanchine, Robbins, Tudor, Ashton, others) by Nancy Reynolds.

Unit VII (45 slides) "Major Works from the Ballet Repertoire" (The Green Table, Ivan the Terrible, Deuce Coupe, others) by Nancy Reynolds.

Unit VIII (10 slides) "Dance in Musical Comedy" by Jill Silverman.

*The VRI Slide Library of Dance History, Vol. I (Survey) (1976) Available from Visual Resources Inc., One Lincoln Plaza, New York, NY 10023.
General editors: Susan Sticklor and Richard Lorber.
Generally useful but expensive series on the history of dance till 1900. Descriptive booklet included with the purchase. Each unit or slide can be purchased separately, as can the booklet.

Unit I (33 slides) "Primitive and Sacred Dance" by Susan Sticklor.

Unit II (33 slides) "Dance of Ancient Cultures" by Susan Sticklor.

Unit III (29 slides) "Dance in the Middle Ages" by Dianne L. Woodruff.

Unit IV (35 slides) "The Renaissance Flowering" by Dianne L. Woodruff.

Unit V (31 slides) "Age of the Baroque" by Dianne L. Woodruff.

Unit VI (38 slides) "Romanticism and Dance in the 19th Century" by Robin Woodard.

XIX. D. GUIDES TO RECORDINGS

*Escudier, Monique. "La discographie de la danse," Les Saisons de la Danse, Part 1-June, 1975 (No. 75); Part 2-October, 1975 (No. 77); Part 3-December, 1975 (No. 79).
An extremely valuable discography of dance music from the Renaissance through the 19th century. However, the majority of the recordings are French-made, thus not always available in the U.S.

*Gray, Michael H. and Gibson, Gerald D. Bibliography of Discographies. Vol. 1, "Classical Music, 1925-1975," New York and London: R. W. Bowker, 1977.

*Music Educators National Conference, Music in World Cultures, Washington: MENC, 1972.
Reprint of Music Educators Journal, October, 1972. An anthology of articles on various ethnic musical traditions and types. Also contains valuable lists of ethnic films, recordings, tapes, and books, some of which relate to ethnic dance.

*Phonolog, available from Phonolog Trade Service Publications, Inc., P.O. Box 3308, Terminal Annex, Los Angeles, California 90051.
A complex record index in a large loose-leaf binder. Supplementary or replacement pages are issued by the published every few days. Subscriptions to Phonolog are extremely expensive; thus one finds it mainly in record shops, but it's superior to the Schwann guides in that it cross-lists more efficiently; e.g., there are very current "artist" entries. Also it treats popular recordings copiously.

**Schwann Record and Tape Guide (1948-)
Provides most convenient access to recordings available on the U.S. retail market. As matters currently stand, a monthly fascicle (Schwann Record and Tape Guide 1) lists most "classical" records by composer. Some popular and jazz items are also indexed. In additions, there is a "collections" section, in which some anthology recordings of ballet music are include. Approximately every other month, "Schwann-1" contains an extremely valuable alphabetical list of ballet titles, with citations to composers.

XX. ADDRESSES OF ORGANIZATIONS, PUBLISHERS, AND DEALERS.

Availability of a book on the U.S. retail market is most easily determined by checking in Books in Print, which is to be found in the reference section of almost any library or in any bookstore. It is a triplicate index (author-title-subject). Included are current retail prices and in the back of the last volume, publishers' addresses. Check also Paperbound Books In Print, which is organized along similar lines, and there are analogous British and Continental directories.

For data on periodicals (titles, runs, order addresses, prices, etc.) see the "Dance" section of Ulrich's International Periodicals Directory. The Union List of Serials informs one as to which libraries in the U.S. own which periodicals.

The numerous professional organizations for teachers, dancers, and scholars; workshops, meetings, training programs, festivals, and the like are announced in the more "newsy" dance periodicals such as Dance Magazine and Dance Magazine Annual (U.S.), Dance and Dancers (Britain), etc.

The trade lists which publishers and dealers distribute are of course valuable sources of bibliography. Thus, the researcher is advised to get his name on the mailing lists of as many of these firms as possible.

American Dance Guild, Suite 603, 1619 Broadway, New York, NY 10019.
Publishes books, monographs, and the quarterly, Dance Scope.

*American Dance Guild Book Club, P.O. Box 109, Princeton, NJ 08450.
Allows for some savings on current publications in the field. The monthly Bulletin for members is of value as a source of current bibliographical data.

The Asia Society Performing Arts Program, 505 Park Avenue, New York, NY 10022.
Publishes some valuable books, monographs, and audio-visual materials on Asian dance. Catalogue on request. Also sponsors Asian performers and lecturers.

The Ballet Shop, 1887 Broadway, New York, NY 10023.
Near Lincoln Center. Deals in dance books, memorabilia, and "objets du cult."

Benjamin Blom Publications, Arno Press, 3 park Avenue, New York, NY 10017.
Publishes some important dance books, mostly reprints.

Broude Brothers Limited, 56 West 45th St., New York, NY 10036.
Publishes in its "Monuments of Music and Music Literature in Facsimile" series reprints of a number of old dance treatises.

Canadian Center for Films on Art, 150 Kent Street, Ottawa, Ontario.
Makes available some dance films, but mostly to Canada.

Committee on Research in Dance (CORD).
See Congress on Research in Dance.

**Congress on Research in Dance (formerly Committee on Research in Dance) "CORD." Dance Department, Educ. 675 D, New York University, 35 W. 4th St., New York, NY 10003.
America's leading society for dance scholarship, founded 1965. Publishes Dance Research Journal (formerly CORD News), Dance Research Annual, membership directories, and other announcements. (cf. especially CORD Membership Biographical Bibliography under "Reference Books"). Holds international conferences every two years and occasional regional meetings.

Da Capo Press, Inc., 227 West 17th Street, New York, NY 10011.
Reprint company which deals in some dance materials.

*Dance Books Ltd., 9 Cecil Court, London, WC2N 4EZ.
Stocks many books on dance for reasonable prices. Publishes extensive trade lists and also reprints. Carries rare and out-of-print items.

Dance, Etc., 5897 College Avenue, Oakland, CA 94618.
Deals in current and out-of-print dance books and dance-related merchandise.

Dance Films Association, 250 W. 57th St., New York, NY 10010.
You must join in order to attend the society's film series and lectures in New York and to receive its publications. See also the "Audio-Visual Section."

*Dance Horizons, 1801 East 26th St., Brooklyn, NY 11229.
One of the most prolific publishers of books on dance. Has outstanding reprint series. Publishes useful trade lists.

The Dance Mart, Box 48, Homecrest Station, Brooklyn, NY 11229.
Has wide selection of books on dance. Publishes extensive trade lists including rare and out-of-print items.

*Dance Persepctives Foundation, 29 E. 9th St., New York, NY 10025.
Long-time publisher of the excellent _Dance Perspectives_ monograph series (now defunct). Now planning a multi-volume international dance encyclopedia, under a grant from The National Endowment for the Humanities. Began a _Dance Scholars' Newsletter_ in October, 1976.

Danse, 14 Rue du Beaune, 75007, Paris.
Major French dealer in dance books and memorabilia.

Dover Publications, Inc., 180 Varick Street, New York, NY 10014.
Has series of dance publications, many of which are inexpensive reprints.

Indiana University Audio-Visual Center, Bloomington, IN 47401.
Has a number of low-priced rental dance films, 16 mm. (and some for sale). Catalogues on request.

Macmillan Audio Brandon, 34 MacQuesten Parkway South, Mount Vernon, NY 10550.
Commercial rental company which distributes important dance films, though for rather high fees. Catalogues on request.

Praeger Publishers, 111 Fourth Avenue, NY 10013.
Offers a number of dance publications. Useful trade list.

Randolph Associates, Inc., 1300 Arch St., Philadelphia, PA 19107.
Publishes _Footnotes_, which is mainly a trade journal advertising low-priced books, films, records, equipment, etc., from Randolph. Copy on request.

University of California Extension Media Center, Berkeley,
CA 94720.
Offers a number of low-price rentals of dance films, 16 mm.
Catalogues on request.

*University of Illinois Visual Aids Service, Urbana, IL 61820.
Has a number of low-priced rental dance films, 16mm.
Catalogues on request.